F-A-K-E News
Unboxing The Compass

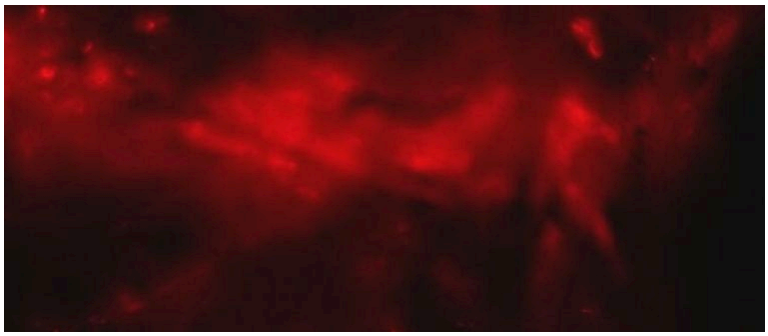
Tracy R. Twyman

F-A-K-E News
Unboxing The Compass

By Tracy R. Twyman

2017

All rights reserved. Copyright © 2017 by Mystagogue Publications. No part of this publication may be reproduced or transmitted in any form or by any means, without permission in writing from the author.



From: Jean Cocteau (1889-1963) - Curtain for Oedipus Rex

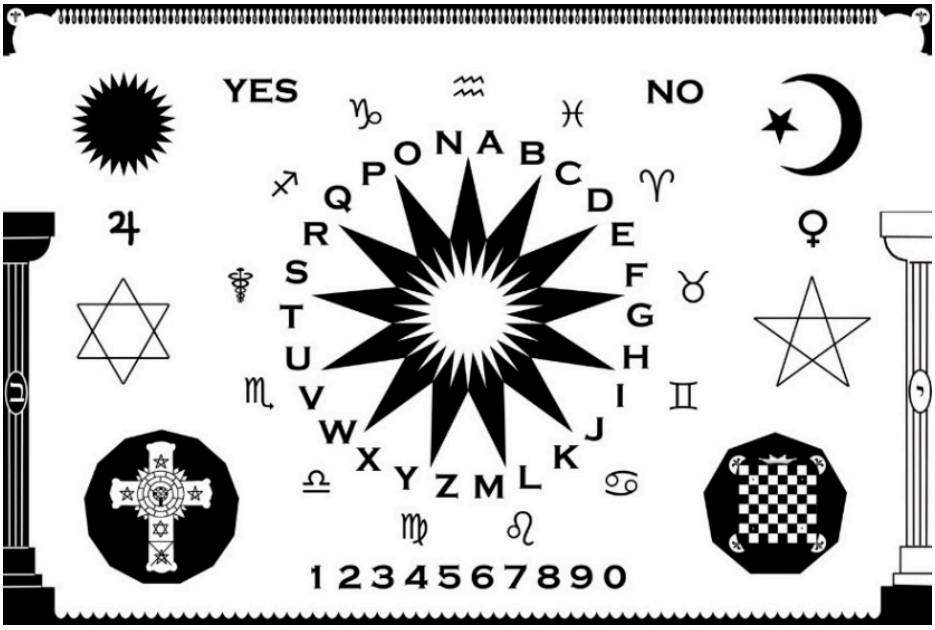
Contents

Introduction
Transcript
Analysis
Endnotes

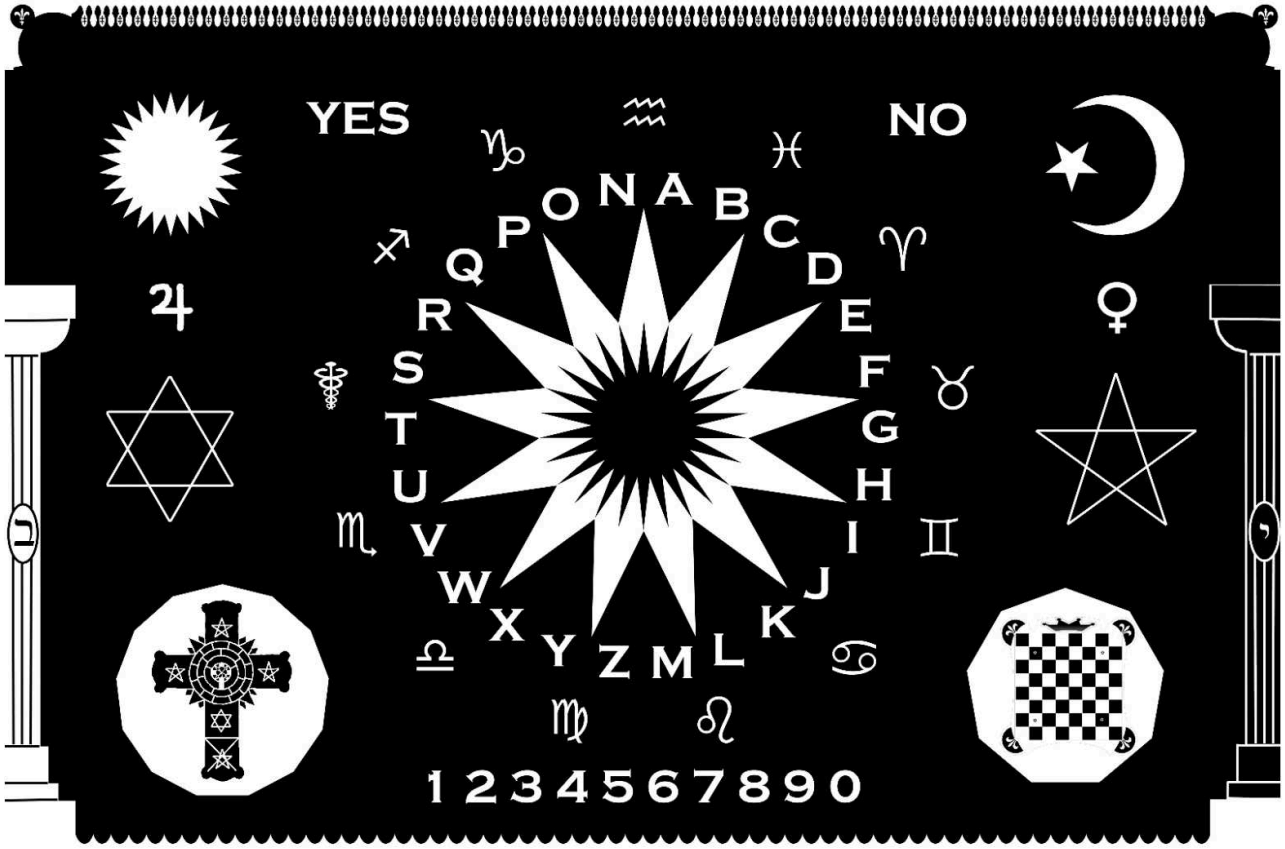
Introduction

The transcript you see below is a record of a Ouija board séance I did with another person on 6/16/17 [of this year], the same day that I officially published my novel *Genuflect*. This story pertains to the mysteries of Mithras, the Romanized ancient Persian religion, so that is why I chose to contact that figure in particular.

If you've already read my books, of course, everything that follows will make a lot more sense. We used the same board designed by my late husband, Brian Albert, under the influence of Baphomet, as described in my paranormal memoir *Clock Shavings* from 2014. Now let's go over the meaning of some of the symbols on this board.



As I said, this board was designed by Brian under the influence of a spirit, Baphomet, after a night of divination using a regular store-bought board to talk to the same entity. If you want to know why we were talking to Baphomet frequently on the Ouija board in those days, which was back in 2001, please read *Clock Shavings*. And if you need to know more about what Baphomet is, please obtain my comprehensive 618-page non-fiction book on the subject, co-written with Alexander Rivera, entitled *Baphomet: The Temple Mystery Unveiled*. I'm not going to explain it all right now. But I will explain what we seem to be looking at here.


YES
NO
A
B
C
D
E
F
G
H
I
J
K
L
M
N
O
P
Q
R
S
T
U
V
W
X
Y
Z
1 2 3 4 5 6 7 8 9 0

You may notice that the board's design bears a striking resemblance to a Masonic tracing board in a lot of ways. These allegorical illustrations appear to depict the inside of a temple—supposedly Solomon's Temple, according to Masonic ritual—containing usually a portal or stairway to another dimension between the two pillars of Jachin and Boaz, the "Pillars of Strength and Mercy," according to the symbolism of Freemasonry and the Jewish cabala. The pillars are usually shown surmounted with either the Sun and the Moon, or a celestial and a terrestrial globe (we have the former). On the tracing boards, there is usually a "second sun" symbol (shown as a shining eye, letter G, or other object, bigger and brighter than the Sun). On our Ouija board, this center space is instead filled with the wheel of letters in the center, surrounding a 26-pointed black star around a 13-pointed white star.

You will notice that the second half of the alphabet is presented in reverse order and set opposite the wheel against the first half. This was a rearrangement of the letters that we were given repeatedly in our initial séances with both the spirit of Cain and the spirit of Baphomet in 2001. We didn't realize until later that this actually formed a coded alphabet known as the "Atbash cipher," which is associated with the Knights Templar, and which has been used by some theorists to "decode" Baphomet's name into *sophia*, Greek for wisdom, as demonstrated in the story *The Da Vinci Code.* It is symbolically related to Baphomet's association with inversion and the combination of opposing forces. Here A is Z, as if the first is the last, and the middle is the end, like a piece of paper folded in half. (Keep that metaphor in mind for future reference.)

Surrounding this is the Zodiac, with a thirteenth sign, Ophiuchus ("the Serpent-Holder"), added in, as I was studying the traditions of a thirteen-house Zodiac system at that time. I discuss this subject in my Kindle book *The Cutting of the Orm*, if you'd like to read more. But for now, let it suffice for us to say that the number 13 can be associated with the figure of Baphomet for a number of reasons.

The fact that the Sun on the upper left side is presented as black we thought to pertain to the so-called "black Sun" which, we had read, was theorized to be at the "center" of what was said to be a hollow, spherical Earth. We didn't know whether or not to take this literally, but prior to designing this board, we got messages about this Black Sun, and we were told that it was

somehow synonymous with the Biblical figure of Cain, and with Saturn or Chronos. Sources I had been reading at the time, such as the early Sumeriologist L.A. Waddell, claimed that Cain's character was based on an ancient god-king with the same name mentioned in the founding mythologies of several ancient cultures. Waddell said that this figure was associated with the "black" or dying sun, viewed a by ancient societies as going to the underworld every night.

Brian and I had originally begun to use the Ouija board earlier in 2001 to contact the dead 20th-century French artist Jean Cocteau. We wanted to ask him about the symbolism of his mural depicting the crucifixion, which can be found at the Notre Dame de France at Leicester Square in London. His repeated message at the time was "C the Sun." He also added "YES-LOOK, DO." At the time we assumed that he was talking about the Black sun shown in the mural—the solar eclipse that occurred at the moment Jesus died. We next invoked Cain on the board, thinking we were being referred to him instead. This bore fruit, so we continued. After several amazing sessions talking to Cain, we eventually were referred to Baphomet, who became our primary contact from that point on. It was Baphomet, as I mentioned, whose spirit inspired Brian to design the board we used from that point forward.

In the first several years of using it, I understood very little about what the symbolism of its design implied. Brian didn't either. So it is only in recent years, mostly after his death, that I have discovered what some of these things are really supposed to mean.

The waves of water at the bottom were assumed by both me and Brian to represent the "Abyss" of primordial chaos beneath our plane of existence. Since Brian passed in 2012, I've only worked with a couple of others on the board, and only a handful of times. One of the messages we kept getting in these sessions was that, before we could really be initiated further into the esoteric mysteries of the universe that I was asking about, we had to understand "the Foundation." This was indicated by sliding back and forth between the two black squares seen beneath each of the pillars, which, we have been told, are "foundation stones." The same messages usually involved emphasis on the chessboard that you see in the bottom-right corner.

Well, five years have passed since I first began receiving these sorts of messages, and only in the last few days have I come to understand it. In early 2015 I learned about the Flat Earth theory, and the claims that the Moon is a hologram. At the time, I was working as the Executive Producer of the national radio show Ground Zero with Clyde Lewis, so I booked both Crrow777 (known for proposing that the Moon is a hologram) and Mark Sargent (a flat Earth superstar) on the show on separate occasions. Then I continued to monitor research about the subject for the next three years, allowing the concept to stimulate new understandings in me.

Now I am thinking that by "the Foundation," we were meant to understand the true nature of the surface of the Earth, and of its underpinnings, as well as the primeval waters below. Now I realize that the top of the board, decorated with tassels adorned with the Cross of Lorraine, which has always to me seemed to imply a theater or stage, is also the roof of the universe.

As for these gaps in-between this header image and the tops of the pillars, several spirits have made a point of moving the planchette out through these openings, as if they were portals outside of the universe. In the past, I feared that the spirits were actually using these portals to get out of Hell and into our world through our board. I no longer think that. Rather I think that they have been trying to communicate the concept that behind the Sun and Moon are portals to a realm beyond, described in the Bible as the "Windows of Heaven."

These and other esoteric aspects of the heavens and Earth become visible for all to see during a solar eclipse such as the one depicted in Cocteau's mural. I saw some of these things myself during the eclipse on August 21, 2017. Now I realize why Cocteau's main message to us from the beginning was "See the Sun. Look. Do." He said this to us over and over and over again: SEE THE SUN.

Transcript

I want to talk to Mithras

N

Mithras, are you there?
N

Can I speak to Mithras?
YES

Is this Mithras?
YES

Can you tell me about the keystone in the Royal Arch?
(Goes down to black cornerstone beneath black pillar on the bottom left of board) NO

Can you tell me about the Uranian Sun?
(Goes down to Abyss at bottom) NO

Why not?
UMA[i]

Where are you right now?
(Goes to Ageio chessboard in bottom right corner of Ouija board)

Are you under the ground?
YES

Do you know about the other layers of existence beyond the sky?
NO

Did you try to discover that information?
YES
What happened when you tried?

(Goes around in a circle) YES

Does the Masonic G stand for “gamma”?
(Goes to the white space right next to the Moon on its left)

OK, the Moon? Or are you going to the Star?
YES

Are you going to that star next to the Moon?
NO

Do you mean the Moon?
YES

OK, what about the Moon?
H YES (Goes to Venus symbol, then to middle of ceiling, then to Dark side of the Moon) YES

Hareth: Is that the force between Venus and the Moon?
(Goes down to the Abyss, then to the Sun)

Which Sun do you mean by that?
(Goes to dark side of the Moon) YES

What are you telling us about the Sun and the Moon?
(Goes down to Abyss, the Sun, the Dark Side of the Moon, the Rose-Cross, the Ageio chessboard) GOFAE O (Goes to the star next to the Moon) YES

Am I correct in my supposition that in each aeon is there a competition for the position of the Sun?
(Goes to Sun) NO

Is there a competition to be the chief light?
(Goes to Rose-Cross, then to upper ceiling near the middle)

Is the Sun that we see in the sky a crystal?

YES

Is there a light shining through it?
(Goes to the ceiling, then to the opening on the right.)

Is the sky protecting us from the light?
NO

Is it keeping us from the light?
YES

Is it a prison?
YES

Is the Sun a window into the outer world?
NO

Is it refracting light from that world?
YES

So is it like a deck prism?
NO

What's it like?
EGG (SUN)

Are you telling me the Sun is an egg?
NO

What's an egg?
THE MOON

Is the Moon pregnant with the Sun?
YES

Is it going to be the new Sun?
YES

What's going to happen to the old Sun?
(Goes to the chessboard.)

Does that mean that he's going to go underground?
YES
What is the name of the current Sun?
VFO

Did the Sun that we currently look at have a name in Greek mythology?
YES ODAD UMA
["Odad" means "hate" in Gaelic. "Uma" means "splendor" in Sanskrit.]

Is it the same as Sol?
NO

NASA calls the Sun in the sky Sol. Are they calling it by the wrong name?
YES

Can you give me another name I'm familiar with?
EBEN HOD
[Eben means "Stone" and "Hod," one of the sephira on the kabalistic Tree of Life, means "splendor" just like "Uma" does in Sanskrit. On the Tree of Life, Yesod, which means "Foundation" and considered the sphere of the Moon, is to the right and below Hod, or to the southeast, if we were considering it a directional compass. Note that this is the direction in which the eclipse of August 21 moved across the United States. The Angelic Order of Hod is "Bene Elohim." It is associated with Mercury, and with "submission" to obstacles.]
WYF VEPAV EVEEN ASHE SU NAS HESUME GUEG

Are you referring to the Even Shityah?
YES

Is it the Sun?
NO

Is it the stone in the sky?
YES

Is there a corresponding stone on Earth?
(Goes to chessboard) YES

Is it in Jerusalem?
NO
Where is it?
OGFI GHENT

Ghent?
NO

Is that French? Ghent?
YES

Is it a place in France?
YES
[Actually, it's in Belgium.]

What about the Black Sun?
NO

Is it in that Temple of Mithras that the Priory of Sion talks about?
YES

Is it near Rennes-le-Chateau?
NO

Is it near Mount Kardo?
YES

What's the Ghent thing about?
GHENT END ODUEO

What will happen when the Sun is replaced?
DOOR KOS

Are we talking about the birth of something out of the Moon?
YES

What's KOS?
UH (the Moon)

Is that her name?
Yes
Does that mean "vagina"?
NO
[At this point, Hareth mentions that "kos" means "vagina" in Arabic. I suggest the word was influenced by the name of the Moon, and the spirit said *"YES."* (Hareth believes Arabic is the root of all human language somehow, so he always looks for the Arabic interpretation of words.) I say, "You know, there are more than just human languages," and the spirit says *"YES."* "Like what?" says Hareth. "Angelic languages," I say, and the spirit says "*YES. LIGHT."]*

The language of light?
YES

(Hareth:) "What was the language of Atlantis?"
YES HARETH IS GREAORGEN APE YES GEIT FEGEGG
[Note: *"KOS"* might mean "Key of Solomon," as Solomon's name has been interpreted by some to mean "Sun and Moon."]

So when there's a new aeon, the Moon gives birth to a new Sun and the old Sun goes underground. Is that what you're saying?
YES

Does it literally fall out of the sky?
YES

Just like sunset? Or like a falling star?
NO

What's it like for us on Earth?
(Sun.) No

All the sudden there's no Sun?
YES

Is this connected to the eclipse that's coming up?
YES

Is Bloomberg's place going to be open on the eclipse?
YES
Is that the first day it's going to be open?
YES

Does he know what I'm doing?
YES

Am I right about what he's doing?
YES

Is he trying to fuck me up?
YES

How?
NO
Is he able to fuck me up?
YES

Am I going to be able to publish my book?
YES

But you're telling me that the Sun's going to fall out of the sky in August of this year?
YES

So will we have any knowledge of what's happening, or is it just going to look like an eclipse? Is it going to just look like a normal eclipse?
YES

So we won't know it happened.
YES

But by the end of the eclipse we'll have a new Sun?
YES

And the Moon? What happens to her after she gives birth?
(Goes to the Moon and then up above the board's ceiling.)

She goes up to the sky?
NO
She goes to upper heaven?
NO

Does she go up to the Pleroma?
[No answer.]

What's up there?
YES (Goes in quick clockwise circle around the board.)

You don't know what's up there, do you?
NO

Who does?
GOD
(Goes around the Zodiac.)

The Zodiac stars?

NO

The Complete Man?
YES

(Then goes in a circle beyond the Zodiac.)
The picture of the guy bent over backwards, so that his head is touching his feet: is that the guy you're talking about?
(Goes in a circle outside the Zodiac.)
YES

And he's on the outside of the Zodiac, you're saying?
(Circles & says YES again.)
Are the stars that we see on the front of his body?
YES

So we never see his back, we only see his front, right?
YES

Is he a man?
YES

Where from?
(Goes to cornerstone underneath the white pillar.)

Is that like the cornerstone?
YES

He's from a rock?
YES

Mithras, weren't you born from a rock also?
YES

Is this your father?
(Goes up beyond the ceiling.)

The person we're talking about: the Complete Man: Is that your father?
NO

Is he the same as Uranus?
YES

Which region was he born at?
(Goes back to cornerstone underneath white pillar.)

Which rock was that?
(Goes underneath the white pillar again.)

(Me, to Hareth:) He's showing you something that he can't explain what it is. He doesn't even know what's on the outside of this, much less where that guy came from. It's beyond explanation.
(Hareth, to me:) Beyond us or beyond him?
(Me, to Hareth:) Well, it's beyond the map.
[By this, I mean that it's beyond the universe depicted on the board. The planchette moves under the board for a second, comes back out, and repeats. This is when I ask the spirit to "do it again," and it does.]
(Me, to Hareth:) He's showing you there's other things you can't imagine.

(Me, to the spirit:) Is that right?
YES
(Hareth:) Was I in Atlantis?
NO

Hareth: You know what I'm talking about? Because I was in a different dimension, wasn't I?

1. *YES SOS*

Save our souls?
YES

From?
(Goes to the chessboard.)

Prison?
YES

Are you asking for help from us?
YES

Are we favored by God above you?
YES

Is that why you want my help?
YES

Hareth: How can we help?
(Takes planchette out through to the right of the Moon.)

Hareth: How to let you out?
(Goes around the Zodiac.)

Hareth: Open the sky?
YES

Isn't that what Bloomberg's trying to do?
YES

What kind of magic is he using to do that?
FIRE
(Then up through the center with the planchette.)
So you're telling me Michael Bloomberg is a magician?
YES

Is he one of the most powerful magicians in the world?
YES

Is he THE most powerful magician?

YES

(Hareth:) Who is his teacher?
(Goes down to the cornerstone beneath white pillar.)

Does it have a name?
ROCK OF GOD

(Hareth:) Is it the same as (Arabic).
[No answer.]

Is Bloomberg trying to get you guys out during the eclipse?
YES

Will me publishing my book help you do that?
NO

Are you therefore against it?
YES

How many basements are there in Bloomberg's building?
6

Is he a Jew?
Yes

Does he worship the same God as the Jews?
NO

He's being taught directly by the Rock of God?
YES
His project: Are the Rothschilds involved?
NO

Do they know what's going on ?
YES

Are they trying to stop him?
YES

Does the CIA know what he's doing?
NO

Does MI6 know what he's doing?
YES

Does MI5 know what he's doing?
YES

Does the Queen know?
NO

What's he going to do to the royal family?
SON DIE

George?
YES
Goes up to the ceiling, to the Cross of Lorraine
SUN YES MOON YES NO

Is he trying to trap the spirit of the Sun in George?
(Travels around the Zodiac, stopping on Taurus.)
The spirit of the Zodiac?
YES

(Traces a triangle between Sun, Rose-Cross and Moon—or NO—repeatedly.)
Are you showing me a triangle?
YES

What's that about?
(D) RAIN

Are stars going to rain down from Heaven?

(Makes another triangle, landing on Sun. We talk about it, and he starts making a larger, more specific 90-degree triangle, which Hareth notes.)

Are a third of the stars going to fall? Or half?
YES

Half of the stars will fall?
NO

Is it going to be flipped over so we see the other half of his body?
YES

Do the people in the Southern hemisphere already get to see his other half?
NO

So, for everyone on the Earth it will be a totally different star system in the sky?
YES

Will we know this on Earth, or will we forget and think that it's always been that way? Will we recognize it when it happens?
NO

Do the memories of everyone on Earth change suddenly? Is that how it will happen?
YES

What they call the Mandela Effect?
YES

So what shape is this stone? The one that plugs up the sky.
(Goes to opening behind Moon in the upper-right corner.)
You can't escape through this board. It's just a piece of paper. I don't see how that can help you.
(Goes to one of the crosses on the left side of the ceiling.)

It's an egg shape?
YES

(I tell Hareth about Eris and other alleged "dwarf planets," including the egg-shaped one.)

Hareth: Is Atlantis going to rise again?
YES.

Are the spirits in Atlantis going to rise again?
YES

Do you know who's Hendrix?
YES OQ DA

So the stone is egg-shaped. So we're looking at the tip of it when we look at the Sun?
YES

What overall shape is the Sun? Is it spherical?
YES

How about the Moon? Is it spherical?
YES

How about the Earth?
(Goes in a circle.) NO

OK, so the Earth is a flat plane with spheres floating over it?
YES

(Goes up to the ceiling of crosses.)
So Bloomberg is doing something that British intelligence knows about but which American intelligence doesn't know, right?
YES

What about Mossad? Do they know?

NO
Is CERN involved?
(Goes to Rose-Cross briefly, then to Moon crescent.)

Is there any danger to us humans if he succeeds?
YES NO YES

What's going to happen?
(Goes in-between Moon and opening in right side.)

What will happen to us humans if you get out of Tartarus?
SIN KILLS

He's threatening us?

No he's saying that when he and the other creatures that are trapped in Hell come out, the damage to us will be in the form of sin, which will kill us. Am I right?
YES

So you and your friends in prison there are the demons that we've all been warned about?
YES

So can you explain to me why your sphere, the sphere of Saturn, is the highest sphere in the sky, but you're down there in Tartarus? Is it because that's the place you used to be?
YES

So what's there now? What's that planet that they call Saturn? Is that connected to you at all?
HIB[ii]

Hareth: So is Atlantis alive?
NO

Did Atlantis itself go to Tartarus at the end of the last age?

YES

Are you in sunken Atlantis right now?
YES

So Atlantis is Hell?
YES

Is it just a part of Hell?
YES

Are there other ages underneath you?
YES

Every age from the past goes down below, right?
YES

So that's what would happen if a new Sun was born, right?
YES

Are we going to be saved?
NO

Hareth: What about the promised Arab?
YES DEAD

Me: You mean the Mahdi?
We get no further response. Mithras is gone. Hareth admonishes me for mentioning the name of the Mahdi. Then we decide to contact Mithras/Saturn's father Uranus— "Heaven", or "the Sky" instead.)

Uranus, are you there?
YES

Is it pronounced Ur A nus?
YES

Are you the father of Mithras?
YES

Where are you located?
(Goes to the Zodiac and circles it.)
So you're in the Zodiac, or on top of it? Are you in it? Is the Complete Man on top of you?
YES

Is he a human?
YES

What part of you is pointed towards the Earth?
(No response.)

Uranus, were you once part of the same body with your own wife?
NO

Are you Heaven?
YES

Weren't you married to the Earth?
YES

Weren't you two connected physically at one point?
YES

Wasn't there something bonding you two together? What was it?
AKF (A Qaf?)

Did you become two separate people, whereas before you were one?
YES

What was your name before?
BE YES

Like existence?

YES

So who split you apart from your wife?
(The Sun)

Are we talking about the one known as Mithras?
YES
Was it because he was inside you and wanted to come out?
YES

So the womb of the Earth, your wife, is that the same as Tartarus?
(Goes to one of the egg-shaped things on the ceiling containing the Cross of Lorraine, then goes back to the black crescent of the Moon.

Is the Moon itself Tartarus?
YES

So is the Moon really a chamber underneath us?
YES

(Me, to Hareth): This is really interesting. Because a lot of the creatures I've spoken to have said that they were inside the Moon.

Is it the Moon we see in the sky?
YES

Are we seeing just a part of it?
Yes

What's the door? Where's the entrance?
(Passes through the Moon and exits the right side. Then goes to Capricorn[iii], which I mistakenly identify as Libra.)

So there's a place in the Zodiac where you an escape?
YES

So what's higher in the sky: the Zodiac or the Moon?

(Goes up beyond the ceiling.)

You mean something beyond the Zodiac?
YES. EREPE

What's EREPE?[iv]
BESN

We only see one side of the Moon ever. What's the deal with the dark side of the Moon?
(He circles the Zodiac.)

Are you telling me the Dark Side of the Moon is the Zodiac?
YES

Hareth: Who built the Zodiacs?
(Goes to chessboard, then goes up to the ceiling.)

Demiurge? People on the outside?
YES

(Goes to the white pillar, Sun, Capricorn, the right side of the chessboard, and the middle of the ceiling.)
OK, so when we're looking at one side of the Moon, what part of the

Moon are we looking at?
YES. PERSONS OS.
[Person's OS (Operating System)? Or Person SOS? Or implying 'Person Oz'? Or implying 'Person's Ass?]

So when we're looking at the Moon we're seeing a person?
YES YES

Hareth: Is that Adam?
(It goes down below the Abyss at the bottom of the board, then underneath it.)

Are you trying to show us underneath? What's underneath?
DAD

(Goes to one of the Cross of Lorraine tassels in the ceiling.)
Dad is the one who is underneath?
YES

Who's Dad?
REAK

Reak?
NO

Try again.
REANPOE[y]

Do you feel like you have a clear perspective and a clear recollection of how these things are positioned in the universe?
NO

Is your perspective skewed because you're in Tartarus now?
YES

Do you have a poor memory?
YES

Are you asleep right now?
YES

So we're talking to you in your dreams?
YES. YES.

Are you in Tartarus?
YES, YES.

So you're telling me that the night's sky and the Zodiac is in Tartarus?
YES

Are we humans in Tartarus?
NO

But everything we see above us is?
YES

And everything below our feet is?
YES

So everything we think of as above us is actually below us?
YES
And everything below us is below us too, right?
NO

Are the things below us actually above us?
(Goes to ceiling, and through it.)

Is there another dimension we're missing on?
YES

(Planchette goes over whole board quickly, coming down from center top, then spiraling down and in.)
So everything that exists came from another dimension?
YES

(Hareth:) Was the other dimension born too?
NO

So the other place has always existed?
YES

Is time something that only exists here, in our dimension?
YES

Are you outside of time yourself?
YES

Wasn't Chronos, your son, the God of Time?
YES

Did time start when he was born?
YES

Uranus, what would happen if the Sun is not replaced by a new sun during the eclipse?
(Moves in a spiral, then in arches increasingly smaller, and going down to the Abyss through the bottom center.)

Is that the sky collapsing?
NO (Goes through ceiling.) NO
Are those layers of Heaven coming down?
(Goes in a circle quickly around the Zodiac.) NO

Hareth: Is the sky splitting?
YES

How so? Like splitting in half?
NO

(Then it goes up through the ceiling.)
Will the universe shrink back to nothingness?
YES

(Goes to hexagram, then back up to the ceiling.)
Back to what's outside? So Mithras is looking for an exit out of Tartarus, and in the process, our universe will be destroyed, is that correct?
YES

So why would Michael Bloomberg want to help him with this?
What's in it for Bloomberg?
(It goes up to the Moon and then through the ceiling.)

And Bloomberg gets to be in charge? Like, he gets to be God?
YES

Hareth: Will that deal be satisfied?
NO (Goes to dark side of the Moon.)

So he goes to Tartarus inside the womb?
YES

Isn't that where he already is?
YES

So he'll end up in the same place?
YES

Does he know this?
NO
How could he not know this?
1 (Goes to star next to Moon.)

Mercury?
YES

Is Mercury lying to him?
YES

Is Mercury speaking to him while he's in Tartarus?
YES
Where's Mercury?
1

Level 1?
YES

Is Mercury one level above us?
NO

Is the Moon one level above us?
YES

Is Mercury one level above the Sun?
YES

Is Mithras still the Sun?
YES

Did he get overthrown?
(Goes down to the rose-cross around the Moon, in and out of the portal next to it, and then to the Sun.)

He went to the Moon, right?
YES

So there's another Sun that's ruling now, right?
(Goes to the Abyss, then YES.)
I don't think I ever got a clear answer on what the current Sun's name is—the one that would die on August 21. What's that Sun's name?
JTESUS

Jesus?
YES

So Jesus is the one who overthrew Mithras?
(Goes out through portal in board.) YES

So now his era is coming to an end, is that correct?
YES

Is it going to come to an end anyways regardless of what Bloomberg does?
YES

So the deal is that Bloomberg is trying to stop the birth of another Sun. Is that correct?
YES

Is he trying to take over the position of the Sun himself?
(Goes to the Sun.)

He wants to be the Black Sun?
(Goes to the middle of the ceiling.)

So that's where Bloomberg wants to sit, is sort of at the top layer here between reality and non-reality? Is that the God position?
NO (Scorpio sign) ORETU
[Note that this is an anagram of "outer," and also "outre," French for "beyond."]

What would happen to you, Uranus, if Bloomberg was successful?
(Goes around the board encompassing everything, then down to the Abyss.)

Everything would go into chaos?
YES
And that would include you?
YES

So everything that exists now has an interest in stopping this from happening, right?
YES

I'm thinking it's a change that will happen and the only one that will know what happened is the one who gets to sit on the outside like that. Is that correct?
(Goes around the Zodiac twice.)

YES

So other people will exist with our names and will go about our lives, but they won't be us anymore, is that right?
(Goes down, swiftly through the chessboard, exits out the hole behind the Moon, then goes back swiftly over to the Sun.)

New Sun?
YES

New Sun means new reality?
YES

Analysis

The first thing I want to address about this session is the mention of "GHENT."

At the time, I did not know anything about Ghent. I thought maybe it was in France. After the session, I looked it up and found that it was a city in Belgium. I found a lot more too, pertinent to the concepts dealt with both in this séance and in my novel *Genuflect*.

First I came across information about how significant Belgium was in the life of John Dee, court astrologer and intelligence agent to Queen Elizabeth I. He invented the so-called "Enochian" ritual magic system—or rather, channeled it from self-identified "angels" using a divination technique called "scrying." Alchemy was one of his primary studies, and when I did the séance you just saw, his alchemical treatise *Monas Hieroglyphica* was already a subject in the story of *Genuflect*, as well as Dee's alleged interest in the London Stone artifact.

Monas Hieroglyphica is about a secret formula to recombine the elements of the universe into one thing—the Monad—thus uncreating the universe, with the power then to create a new one. Specifically, these elements are represented as metals, corresponding to the seven "classical planets" or heavenly lights recognized by the old world, which included the Sun, Moon, and five visible planets. Dee wrote it in Antwerp, Belgium, in an inspired frenzy, between January 25 and March 31 of the year 1564. Afterwards, he bragged to the Queen about having discovered some extremely powerful secret.

Coincidentally, that same date of March 31 was already featured as the culmination date of the *Genuflect* plotline, which is about an alchemical ritual to sacrifice and regenerate the Sun, as well as the other classical planets. I did not know that Dee had written a book about this very thing until my story was almost completely finished.

The date on which he started the project, January 25, just so happens to be the date on which the world's largest diamond, the Cullinan, was discovered in South Africa in 1905. It was later carved up by expert stonecutters into over 100 stones for the British royal family, whose modern members provided the basis for several of the characters in *Genuflect*. As it turns out,

Antwerp is the center of the world's diamond trade, and the subject of diamonds had quite accidentally become central to the *Genuflect* story. This is because the building that I based the main location of the story on is in real life planted on a plot of land in the center of London called "Bucklersbury" that is shaped just like the diamond Superman logo.

This shape, I discovered, is really a two-dimensional depiction of the side of a round brilliant cut diamond. This particular cut of diamond was invented by mathematician Marcel Tolkowsky of Belgium in 1919. Tolkowsky came from a family of expert gem-cutters. Being a mathematic genius, he figured out the exact dimensions to use to make a diamond that will refract white light into the brightest possible "fire," the industry's term for the shimmering sparkles that shoot out the top. Recall that the spirit of Mithras told us on the Ouija board that Michael Bloomberg was going to use some kind of "FIRE" magic to "open the sky."

Tolkowsky published the details of his invention, and many variations on it, in his book *Diamond Design*. A round brilliant has 58 facets, including the culet at the bottom. There are 33 on the "crown" and 25 on the "pavilion" below.

First off, I think this potentially relates to the gilded head discovered by the police who arrested the Templars in France on October 13, 1307. This head was labeled "Caput 58M," and is considered a possible Baphomet teraph (a preserved head used for divination). But also, remember that John Dee started *Monas Hieroglyphica* on 1/25 and then finished in on 3/31. It is almost as if the diamond-cutting formula of "1 set of 25 facets, and 1 set of 33 facets" is encoded in these dates.

To get the maximum effect, the light has to hit the top of the diamond from a certain angle. It then exits out the top from a certain angle as well. I found what look to me to be the trajectories of these key angles encoded in the layout of the two buildings of Michael Bloomberg's new headquarters in London, the basis for the fictional location used in my novel. The two buildings at the site form a shape that is reminiscent of a keystone, and this is significant to me.

The main object of power in the *Genuflect* story is a giant round brilliant cut diamond located in the main ritual chamber used in the fictional building that acts just as a "deck prism" does on a ship, bringing in and

amplifying natural light from outside. In my story, the diamond acts as a conduit for solar, lunar, and even "hyperuranian" light from beyond the cosmos. It refracts and amplifies this light, while also filtering out harmful aspects of it. By "hyperuranian," I mean light from beyond the visible sky, a realm traditionally attributed to the rule of Uranus. In my story, the hyperuranian light making certain things visible that are not seen under the normal light spectrum.

I concocted this scenario based on patterns I was seeing in myths and legends that I had been coming across at the time. It was all starting to make me wonder if the Sun might be a diamond. You saw before that Mithras confirmed it was a "crystal." Now look at the location of the "windows" behind the sun and the moon on my Ouija board. Could light actually be coming into our realm from behind the sun, and exiting from behind the moon, as light travels through a diamond?

This is what I had been thinking about when I wrote the story of *Genuflect*, which, as I mentioned, was published on the day of the séance with Mithras and Uranus. But it was only a couple of days ago that I discovered the basis of the "Angelic alphabet" used for John Dee's Enochian magic system, which he channeled from the angels themselves, are actually formed by the angles of refraction that cause the scintillation of light through the top of a crystal. I just about lost it when I found this out. More on this in a bit.

Now let's talk about other interesting connections with Ghent. Ghent might be best known for the fantastic Ghent Altarpiece, also known as the "Het Lam Gods" in Flemish. It is located in the Cathedral of St. Bavo, or St. Baafs," the patron saint of the town. This cathedral also contains a reliquary of St. John the Baptist—his tooth, supposedly. John was a patron saint of the Knights Templar, and the Baphomet idol they were accused of performing rituals to was described as a mummified head, thought by some to be that of John.

Does the name "St. Bavo" seem reminiscent of Baphomet? Yes indeed. St. Baafs is also the patron saint of Wilrijk in Belgium, called "Goat Village" because of its association with a legendary creature called "Lange Wapper." This giant thing was described as both a "goat-boy" and a "water-demon," and its legend is celebrated in the village annually with an event they call the "Goat Parade," which takes place on September 16.

St. Baafs or Bavo was often depicted carrying a money bag. His father was Pippin of Landen, the Mayor of the Palace of Austrasia under the Merovingian King Dagobert I. Pepin of Landen's daughter was Saint Begga, whose feast days were on September 6 and December 17th. Oddly, I discovered her on Wikipedia two nights ago before writing this section of the essay, close to midnight on September 6, 2017. If you're familiar with my book *The Merovingian Mythos*, or the magazine I used to publish, called *Dagobert's Revenge*, you will understand the significance of St. Bavo's family connections.

Now let's return to the Ghent Altarpiece, which was completed by Hubert and Jan van Eyck around 1430. Is there anything that connects it with John Dee, born over a century later, in 1564? Well, for one thing, it contains a hidden reference to the *notariqon* abbreviation "ALGA," which stands for *Ateh Gibor Le-olam Adonai*. This is Hebrew that translates to "The Lord is mighty forever." It was used in magical talismans and rituals in the Middle Ages. Some Masonic scholars have suggested that "ALGA" may have been the "Lost Word" of Masonic ritual. It also features on the so-called "Hexagram of Solomon," from the grimoire called *Clavicula Salomonis* (*The Key of Solomon*). Here the letters ALGA are combined with Alpha and Omega symbols.

This connects to John Dee because when he was divining his famous "Enochian tablets from the archangel Uriel, he was instructed to put a sigil based on the "ALGA" formula on the back of his pentagonal "Sigil of God," the plate that he used to support his "shew-stone" (his crystal ball). This object, also called the "Sigil of Aemeth," was created according to the designs of his phantasmic friends: "9 inches in diameter, roundness 27 inches, or somewhat more." These are interesting dimensions to me, because the Ouija board designed by Brian Albert, inspired by Baphomet, happens to be exactly 27 inches wide and 18 inches high.

Returning once again to the Ghent Altarpiece, we see that its main image depicts a scene inside the city of New Jerusalem at the end of days. The lamb of God is on the altar, pouring his blood into the Grail cup, from whence it goes down into the celestial plumbing system, as I describe in *Genuflect*, and becomes the rivers of life that all drink from in Paradise. Above there is an object casting crepuscular rays upon everyone. But we

know it's not the Sun, because in *The Book of Revelation,* Chapter 21, Verse 23, it specifies that they don't have a sun in the New Jerusalem. It says:

> *And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.*

Just like it also says in *Isaiah* 60: 19:

> *The sun shall be no more thy light by day; neither for brightness shall the moon give light unto thee: but the LORD shall be unto thee an everlasting light, and thy God thy glory.*
>
> *Your sun will no longer set, Nor will your moon wane; For you will have the LORD for an everlasting light…*

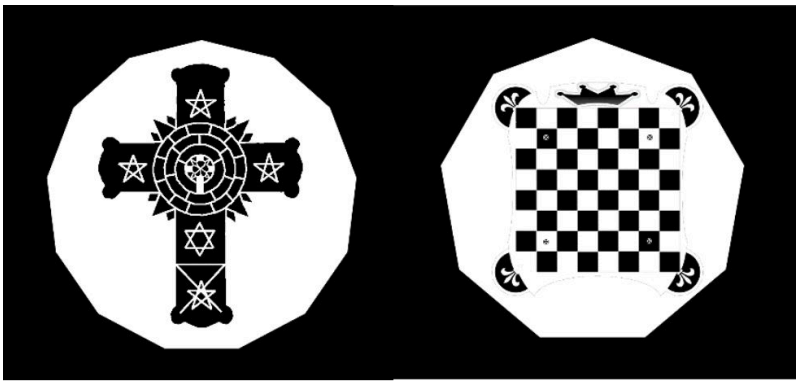
The city of New Jerusalem itself is described as "coming down out of heaven from God, shining with the glory of God. Its radiance was like a most precious jewel, like a jasper stone, clear as crystal."

But notice this too: in *Revelation* 4:1, the one sitting on the THRONE OF GOD is actually described as a STONE!!!

> *After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter. And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne. And he that sat was to look upon like a jasper and a sardine stone: and there was a rainbow round about the throne, in sight like unto an emerald.*

This has got to be the "ROCK OF GOD" that was mentioned in the séance.

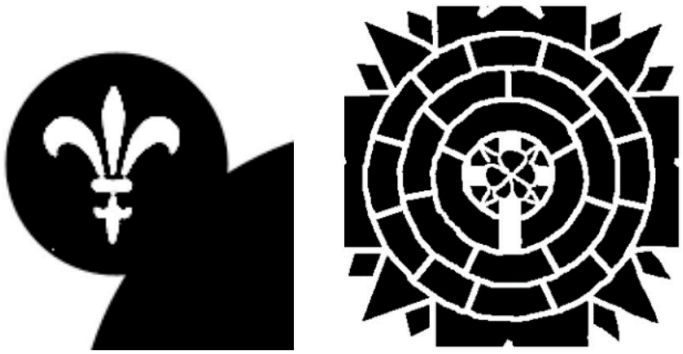
And now that I look at the board that Brian Albert designed with inspiration from Baphomet, I see that those figures on the left and the right—a rose-cross on top of a black triskaidecagon, and a chessboard on top of a black nonagon—seem to represent gemstones. The chessboard could represent the Earth plane, and the cross may, in this context, be seen as a "crucified rock of God," a stone stuck in the ceiling of the whole structure, illuminating or even projecting everything onto us.



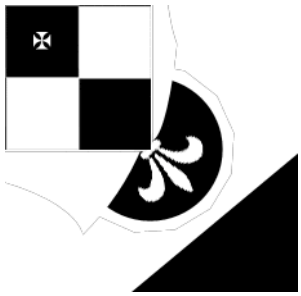
Note that the chessboard has a crown, like a cut gem, and rays of "fire" are shooting out the four corners in the form of the *fleur de lys* symbol—which we also see on the upper left and right sides of the Ouija board. Are these things connected? Note also the reciprocity between the three rays coming out of each corner of the central stone on the cross and the three rays on the fleur-de-lys coming out of each corner of the chessboard. (The *fleur de lys*, by the way, has a very relevant meaning, which I will explain shortly.)

Now note the four Templar crosses that mark out the inner square of 36 squares on the board, leaving a ring of 28 squares on the outside. They sort of look like nails fixing one square gemstone on top of another square gemstone, don't they? This was done because this is not just a regular chessboard. It's actually an "Ageio" board, which Cain told us was the ancient game upon which chess is based. It supposedly represents a supernatural war that led to the "FALL OF ATLANTIS" (his words) and the Flood of Noah.

This resulted in him being imprisoned in a "PRISM" (again, his words) and his body being used as a celestial light source for an underground realm. This is why he identifies himself with the "black sun." Perhaps, like a deck prism, he has no light of his own, but merely reflects and refracts it from above.

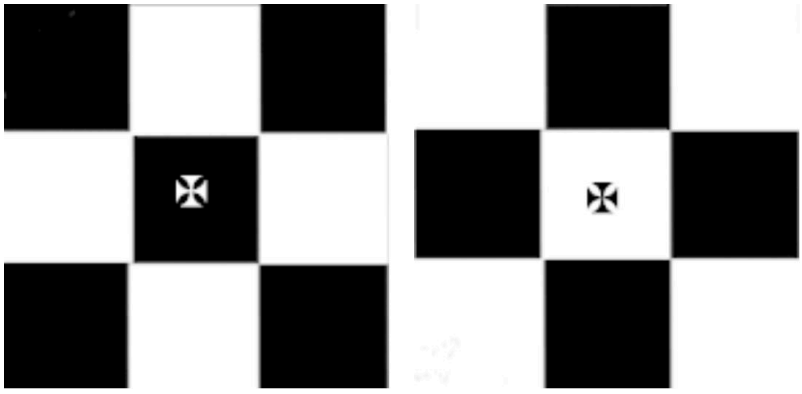


(If this reminds you of a certain Superman movie, that's probably no coincidence, as the word Superman, and the Superman logo, the diamond, all figure explicitly into the plotline of *Genuflect* and relate to Bucklersbury in London, the location of Bloomberg's new building and the Rothschild family headquarters. Even the symbol, and the Superman story, and the diamond-cutters of Belgium relate directly to the Rothschilds, as I explain in the book.)



The inner 36 squares on the board mark what Cain called the "SECOND SQUARE." He said this is where the "REAL POWER" of the game was, and indeed, in chess, competition is all about controlling the center of the board. Now look at this depiction of the crucifixion by Salvador Dali, called *Corpus Hypercubus*. To quote from my book *Clock Shavings*:

> *The 'nails' holding Christ on the cross are positioned around his trunk, forming a 'box' surrounding his navel, the true 'Omphalos' of the universe, and most of the vital organs, a source of the 'rivers of Life' — his blood — in the New Jerusalem and Paradise. This can be seen as analogous to the 'Second Square' in Ageio where the 'Real Power' lies. I have similarly connected this to the 'Flaming Sword' boundary that guards the Tree of Life in the Supernal Eden.*

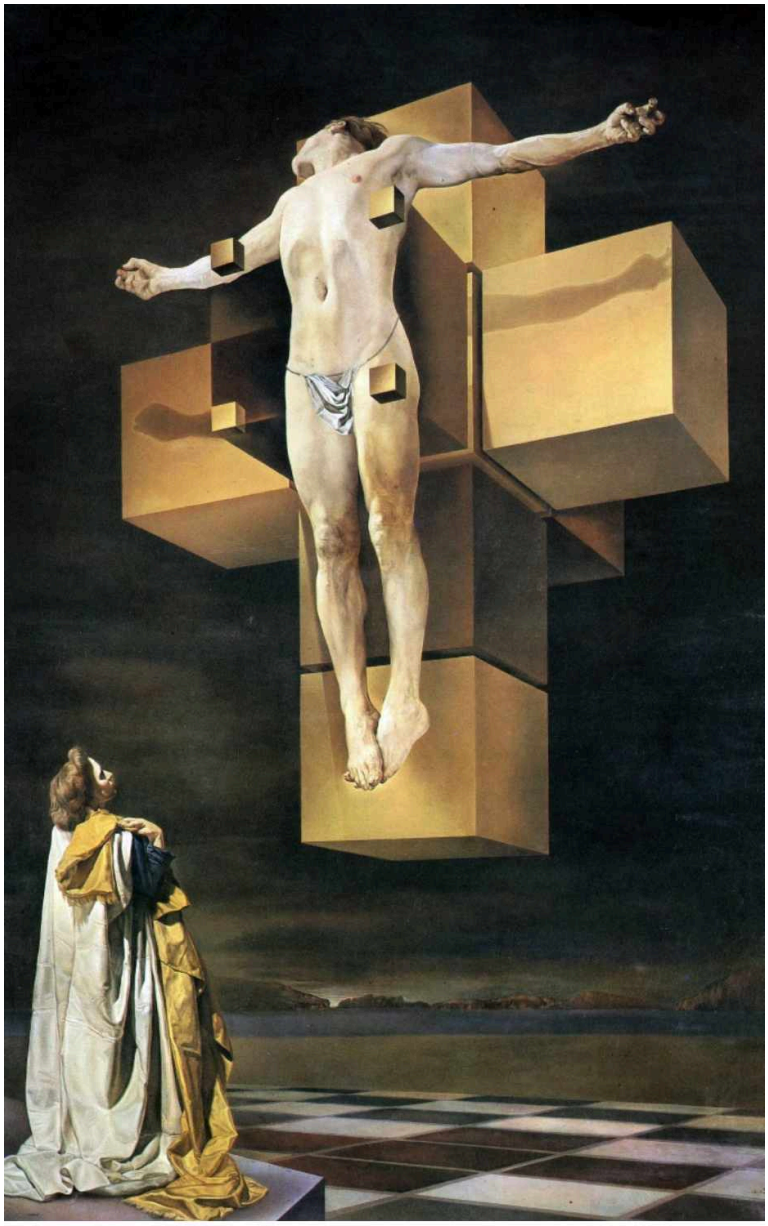


Dali was demonstrating in this painting that the cross folds up into a cube. He was also showing us that the sacrifice of Jesus took place on a hyperdimensional level, and not just here. The hypercube—a cube within a cube (the dimensions of the inner cube double in the outer)—is, as I discuss in *Clock Shavings*, the real model of the universe. Cain explained that we are on the inside, and the spirits trapped in Tartarus are in the outer cube. That is their prison. This is represented on the Ageio board as the 28 squares in the outer ring. Note that there are 28 phases of the Moon each month. The cabalistic text *Sefer Yetzirah* talks about there being "28 encampments of the divine presence."

Returning to the subject of *Corpus Hypercubus*, let us note that Mary, shown crying before the crucified Christ, is standing on a chessboard. And on top of the board, directly beneath her feet, is a black polygon shape, acting as a platform to raise her up slightly above the floor. Well, I can't tell what shape it is, because we only see one of the corners. But Brian felt the need to put the little Ageio board in the bottom-right corner of our Ouija board, on top of a nonagon, and the rose-cross on top of a triskaidecagon on the bottom-right. In the literature of the Golden Dawn, where this particular cross design comes from, they make a point of mentioning that the cross folds up into a cube.

Interestingly, the Rosicrucian lore promoted by the Hermetic Order of the Golden Dawn, which designed the Rose-Cross image used on the board, talks about the tomb of their hero, "Christian Rosenkreutz," who it describes as being "buried in a secret vault, deep in a cave inside of a mountain," which was "lit by an inner (or artificial) sun." Yet in actual Golden Dawn rituals, it is not described as a sun at all, but as a rose! To quote from the ritual: "Although in the Tomb, the Sun does not shine, it is

lit by the symbolic Rose of our Order in the center of the first heptagonal ceiling."



Crucifixion (Corpus Hypercubus), Salvador Dalí, 1954

So we have this image of a "rose" acting as a deck prism in the tomb of Christian Rosenkreutz (who, for the purposes of our discussion here, can be thought of as a representation of Christ).

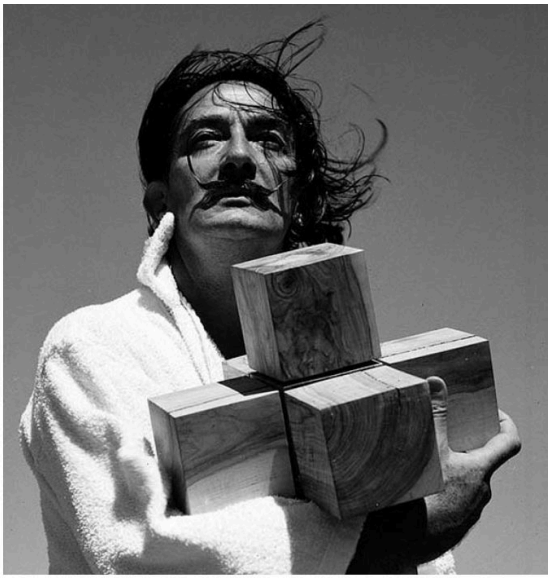
Presumably the light produced by this is a faint red, which would be consistent with its image as a "rose."

Note too: as I said, our chessboard/Ageio board on the Ouija board is sitting on top of a nine-sided shape, and the cross is standing on top of a thirteen-sided shape. 9+13=22, the number of letters in the sacred Hebrew alphabet. It's also the number of petals on this Golden Dawn rose-cross we're using. This is deliberate on the part of the symbol's designers, Golden Dawn practitioners. They sometimes even draw the letters directly on the petals.

Now let's look at that mural that started it all, the reason I used the Ouija board to contact Cocteau in the first place: the crucifixion at Notre Dame de France. Beneath the feet of the crucified Jesus (which is the only part of him visible), there is a rose, colored blue with red outlines, present on the cross. When I published my book *The Merovingian Mythos* in 2004, I reported on a message I received from an Australian who told me that Jean Marais, one of Cocteau's closest friends, had started a secret group called the Order of the Blue Rose, dangling hints that there would be more information to come.

Amazingly, in the last couple of months, the new Twin Peaks series has aired, in which there is a secret group called "Blue Rose." The series also deals with the subject of interdimensional realms, artificial realities, and the creation of homunculi. As I write this, I've still only seen the first half of the season, but this is my understanding of where the story is going.

Now look at what used to be on the altar right in front of the blue rose on the cross at Notre Dame de France? This altar, designed by Cocteau, shows you the letter "M," the thirteenth letter of the alphabet, stylized to resemble two mountain peaks, with the blue rose rising like the Sun behind him. These two mountains are the pillars that hold up the sky, as I will explain in the future.



Salvador Dalí

Jean Cocteau's tribute to the Virgin Mary, Notre Dame de France, Leicester Place, London

It also occurs to me that the Moon appears red on an eclipse, and blue at other times. In general, its light appears blue. This causes me to wonder if the "blue rose" represents the Moon. That's why in my novel *Genuflect*, the Moon becomes pregnant with a new Sun and then appears to be filtering a strong source of UV light, which it emits in the form of "blacklight." In that book I also mention associations between the Moon and the buttocks, as well as the genre of anal pornography in which a rectum that has been severely sexually abused to the point of prolapse and external protrusion is called a "rosebud."

In my story, a girl injected with the spirit of the Moon is impregnated in an anal rape ritual. She is impregnated through unnatural means. Then afterwards she, and, reflexively, the Moon in the sky both give birth to supernatural beings via anal delivery. This was described by Aleister Crowley as the best way to breed a "superman" or "moonchild" homunculus, possessed of the spirit of one of the planetary archons. He claimed that supernatural spirits were more likely to be attracted by a sex ritual and entrapped into the body of a newly-conceived child if the sex were somehow unnatural. He thought that anal sex magick was the highest form of magic there is.

Where is this all leading us in regards to the video you just watched? Uranus—whose name, phonetically, sounds like YOUR ANUS—told us that what's down is up—that the night's sky is actually below us, in the Abyss. She said that behind the Moon is a portal to the below—the ass end of the universe.

Those Moon stages are, most likely, the opening and closing of that portal. When it's a New Moon, it's completely open, which is why the Mithraic cult used to hold their celebrations on the New Moon. This, they said, is the best time to try to escape the material realm by conquering the sun and climbing the stairway to heaven, which is what Mithraism is all about. They believed that the Moon was responsible for entrapping souls into bodily incarnation, and that the ideal time to escape the Earth was when she was out of the picture.

In this way, it reminds me of a native American soul-catcher net. Aleister Crowley, in his book *Moonchild*, used the term "butterfly net" to describe the supernatural boundary created around the ritual space for a magical sex rite used to call down souls from the stars and planets (divine souls) and ensnare them into bodily incarnation. Interestingly, the word for the bottom part of a cut gemstone, "pavilion," comes from a French root word that actually means "butterfly net."

Now, what does this have to do with the figure of the "Zodiac Man," Uranus, bent backwards with his head over his feet? If he is bent backwards around us, that means we are looking at his backside at all times. Remember when God told Moses that "no man can see my face and live," so he showed him his "back parts" instead? Michelangelo demonstrated exactly what this passage implies when he painted a picture of God floating

away from Moses with his bare buttocks visible on the ceiling of the Sistine Chapel.

In modern times, several other people, such as David Icke and Peggy Kane, have talked about a net placed around our world that keeps us from seeing anything beyond three-dimensional space. Icke calls it the "Saturn-Moon Matrix," and thinks it's a signal being passed between "the planet Saturn" and our Moon.

I do think that this hypothesis is leaning in the right direction, in that I think there is a relationship between these two things—Saturn and the Moon, whatever they are. There is a filter around us keeping us from seeing rays of light angled in the fourth dimension. Some consider "time" the fourth dimension, and light travels faster than anything in existence, or so they say. But what if there was another set of directions for it to travel in, perpendicular to left-right, forward-backward, and up-down? Or, what if "time" is nothing more or less than that other direction itself, and light's movement through it?

The way that Arthur C. Clarke originally wanted the story of *2001: A Space Odyssey* to go involved a trip to Saturn, not Jupiter. So the signal between the two monoliths on each body was meant to be passed between Saturn and the Moon, beckoning humans to seek the answer to the mystery on Saturn instead. Therefore, when the main character, Dave Bowman, goes to "Jupiter and Beyond the Infinite," he was really meant to be traveling beyond the realm of Saturn (time) through Urania to Hyperurania—outside the cosmos, beyond the "ceiling" of the fixed stars, as classic cosmology viewed it. In the film, the character Dave experiences his whole life, into old age, in a few seconds of time. Then his consciousness seems to pass on into a realm of hyperspace occupied by bright-colored crystalline objects that seem to be alive and intelligent.

I have written about this movie before and will do so again in the future. But the last relevant thing I want to point out before moving on is the imagery found on the "Universe" trump card in Aleister Crowley's Thoth tarot deck. A woman is shown surrounded by a net, behind which is a green light, holding a darkly-colored crescent in her hand. Behind the net, there is also a giant eye. The crescent appears to be catching a bluish light that is being emitted from the dark outer surrounding ring of the eye's pupil, and the Moon is reflecting the light back into that eye. Meanwhile, a golden

light is emitted from the black inner circle of the eye's pupil, through the net, and through the body of the serpent that the woman is entwined with as she steps on its head.

I believe this is showing us that there is one object that provides the light for both the Sun and the Moon—the Hyperuranian Sun from beyond the sky. I don't know if this is a light source in itself, or really just a portal to a source of ultimate light from beyond our realm that is being filtered in two different ways to create two different effects: the golden solar light, and the silver-blue lunar light. Masonic writer Albert Pike calls this second sun "Mercury," saying that it is the "Mercury of the Philosophers" that the alchemists talked about. I find myself wondering if it works somewhat like an old mercury gas lamp. But I shall leave such speculation at that.

Clearly, the woman is Eve, for as God told the Serpent after the Fall in *Genesis* 3:15, "I will put enmity between thee and the woman, and between thy seed and her Seed; It shall bruise thy *head*, and *thou shalt bruise His* heel." This shows the relationship between mankind and the realm of the fallen Satan in Tartarus. Man fell from Paradise to Earth, but the Serpent fell to a place lower still, and is therefore, in a way, forced to act as a footstool for Eve and her offspring in the Earthly realm that they dominate. But she also has the duty of bruising his head: subduing him. Furthermore, she is shown holding the seemingly lunar crescent in her hand, as if she were the acting as a base for *it.*

This goes along with the way in which the "sephiroth" of existence are ordered on the cabalistic Tree of Life, where Malkuth ("the Kingdom") the Earth realm (Eve's realm after the Fall) is shown on the bottom, with Yesod ("Foundation"), considered the lunar realm, stacked on top of it, along with the three pillars upholding all the other sephiroth. That's a lot of weight to put on one lady's neck!

It also goes along with the Hermetic Order of the Golden Dawn's diagram of "the Garden of Eden before the Fall," which show Eve holding the pillars of the Tree of Life above her head, one in each hand, like Atlas holding the sky, and Adam standing on her head, seemingly crucified on the Tree above her.

Now look again at *Corpus Hypercubus*. The cube has a black square poking Jesus right in the back. He is bent backwards over it. The arch of his body

isn’t as overt here as it is for the Zodiac man depictions. But because it’s the crucified Jesus, you know that he’s bent over in an uncomfortable position. The fact that he’s being tortured is obvious. Indeed, that’s what it seems is happening to the Zodiac Man too. The position of his body is consistent with that of what’s called the Arch of Hysteria. This is the position that people afflicted with hysteria, and brain conditions like meningitis,

naturally make.

The Masonic Royal Arch keystone, which they depict as being at the top of the arch of the sky, is overtly synonymous with a sacrum bone—literally, in Latin, the “sacred bone.” This is the bone is located at the base of your spine. It acts as a keystone holding your buttocks and thighs together. Jewish traditions state that the soul retreats here after death, awaiting the Final Judgment. This is why, they say, you should never get cremated: because otherwise you can’t be resurrected in the New Jerusalem. In that way, the sacrum bone acts as both a prison and a coffin for the soul. But if the soul is rebirthed from there, then it can also be considered an egg.

In a previous séance, Mithras told us that Jesus IS the Sun, or at least that he is part of the mechanism that allows it to operate, and that he is still being crucified today. He claims that this is what happened after the ascension, after the sky opened up to receive the risen Christ. If we were to take this to somehow be the actual truth, then might not his bleeding heart be synonymous with the Sun’s light rays? After all, the Christian symbol of the Sacred Heart depicts this. Consider also that the sphere of Tiphareth (“Beauty”) in the cabalistic Tree of Life corresponds to both “the Sun,”

when classical planetary attributions are applied, and to the heart when the Tree is considered as a diagram of the microcosmic human body.

Now let us think about the poem *Le Serpent Rouge*, written by agents of the mysterious Priory of Sion in France (perhaps even by Jean Cocteau himself, as I suggested in my book *The Merovingian Mythos*). In it, there is an allusion to the Sacred Heart of Jesus as "a source of love, beaming from one to another." Are the authors telling us that the bleeding heart of Jesus literally *is* the source of the Sun's rays?

Then, of course, we have to re-examine the Grail legend, in which the hero Percival (whose name means "pierce the veil") must, in order to heal his uncle, find the magical spear that wounded him, associated in legend with the Spear of Longinus that pierced the side of Christ. In the story, his uncle, the "Fisher King," has a wound in his thigh that will not heal and causes him great pain. This pain is said to be heightened at certain points in the cycles of both the Moon and Saturn.

The king never leaves his sick bed, and survives on some kind of sustenance provided to him by "the Grail," usually described as a magical vessel that contains, or once contained, the blood of Christ. But in Wolfram von Eschenbach's version, the Grail is a stone, and the Fisher King is fed by it because a dove from Heaven comes down to him once a year on Good Friday with a communion wafer that has touched the stone.

It sounds to me like the "stone" is the body of Christ, which, as I've suggested, may literally be a crystal providing the "natural" effects that we experience as "the Sun." If his blood is the Sun's light--which is consistent with the ancient Greek belief that their gods had special blood called "Ichor" made from light, and other more widespread beliefs that all blood contains "light" (a.k.a. "life force")—then does that mean the "Grail cup" is a thing that somehow "contains" the Sun's light?

So perhaps this crystal, this keystone, this "ROCK OF GOD" or "EBEN HOD" that's in the sky, as we're told, is the sacrum bone of some higher being who is arched backwards above us, being held in a torture position in this outer realm of chaos. This, I've been told by the spirits, is the realm of Tartarus, where people and gods alike are imprisoned and tormented.

Perhaps his anus is the Moon, as the symbolism indicates. After all, we can't look at the Sun directly, but like Moses can look at God's "back

parts," we can look at the Moon. Then perhaps that IS the portal from whence we enter this incarnation from our place of origin. In *Mysterium Baphometis Revelatum*, Orientalist Joseph von Hammer-Purgstall described what he believed were idols of the Knights Templar depicting Baphomet, upon which were inscribed the words "Return through the Rectum is Easy."

Return from what? The other side of death, I think. Is that Heaven or Hell? It's unclear. Think about this: the etymology of "Ghent" is unknown. But to me, it reminds me of the word "Gehenna," a Hebrew word for Hell. Then again, there's also the Islamic Paradise, Jannah, which is sometimes represented as a precious jewel, just like New Jerusalem.

Another figure from the tarot whose imagery fits in with this part of our discussion is that of the Fool, which has always been considered a representation of Percival in the Grail story, running off towards his fateful adventure without looking where he's going. In traditional tarot, such as the Rider-Waite deck, the Fool is always shown stepping thoughtlessly off a high cliff into the air with his eyes closed, or staring off stupidly in another direction. Because he is oblivious to the fact that the path before him has no ground, one wonders if he might not just be able to continue walking off into the air like Wile E. Coyote—until he looks down, of course. Is this similar to how Christ's miracle of walking on water was achieved?

And did he, like the Fool Percival, walk blindly down a path that led to him being stuck for an aeon in an uncomfortable position, forced to carry the weight off the sky while being perpetually drained of his energy? After all, it turned out that he had been waiting for ages for one of his relatives to discover his castle (in the nebulous "Grail kingdom" that seems like an alternate dimension)

The Fisher King's role was like that of the porter of the castle in *The Chemical Wedding of Christian Rosenkreutz*. The porter is stuck in that position as a punishment, having transgressed against the castle of the Sun king for having stumbled upon the naked body of Lady Venus, who is laying nude in one of the castle's rooms under a spell that keeps her asleep. This is a metaphor usually interpreted as "unveiling the secrets of nature," and Sir Francis Bacon used it consciously for that purpose in some of his works. In *The Chemical Wedding*, the porter tricks Christian Rosenkreutz into committing the same error, which sets the porter free as Christian

replaces him. That night, Christian is forced to sleep next to Atlas and the elderly "Gentleman of the Tower," who seems like Uranus.

Lady Venus, the "Sleeping Beauty" of this tale, is under the same spell as all the immortals in Tartarus. Similarly, Saturn was said by Plutarch to be under a sleeping spell in a chamber of Tartarus directly beneath Britain, where "his dreams" form the chains that keep him imprisoned there. Like the Fisher King, he is kept alive by birds who bring him "ambrosia" and feed it to him while he sleeps. And he communicates in his dreams with people who are alive on Earth today while he sleeps below, just like Mithras and Uranus did with us.

Considering how this story ended, we must wonder what is implied by the Charles Perrault fairy tale of Briar Rose, where the prince wakes the sleeping princess with a kiss. We think of him as a hero who lived happily ever after with his bride. But perhaps it was all a ruse with a more sinister motive, and he also was put under a spell, like Odysseus on the island of Circe.

Returning to the subject of the Fool trump in the tarot, I would now like to discuss how this figure is depicted in Aleister Crowley's Thoth deck. Instead of walking on a path, he appears to be splayed out, almost on a St. Andrew's Cross (x-shaped). There is what looks like a hose running out from his heart, then spiraling out around him. The hose appears to be connected to the crystal in is right hand. Traveling along the hose towards the Fool's heart is a dove, symbol of the spirit, and a butterfly, symbol of the soul. Meanwhile, traveling in the opposite direction from the heart of the Fool is a caduceus, a symbol that in modern times has become associated with DNA, and even anciently was an emblem of healing through bloodletting. What we are looking at is Perceval having taken over his uncle's role as the "Grail king."

Like his uncle, and like Saturn in Tartarus, he now reigns over a hidden kingdom, and yet he is there, visible in the midst of things, and somehow everything depends upon him. He is stuck in a position of suffering, being fed on souls and spirits while being perpetually drained of his precious blood. This has got to be analogous to Jesus as the Agnus Dei, the Lamb of God, always shown bleeding into a cup on the alter of God's kingdom, just like on the Ghent altarpiece, where the connection between the lamb's

blood pouring into the cup on the altar, and the light of the “Sun beyond the Sun” is made explicit.

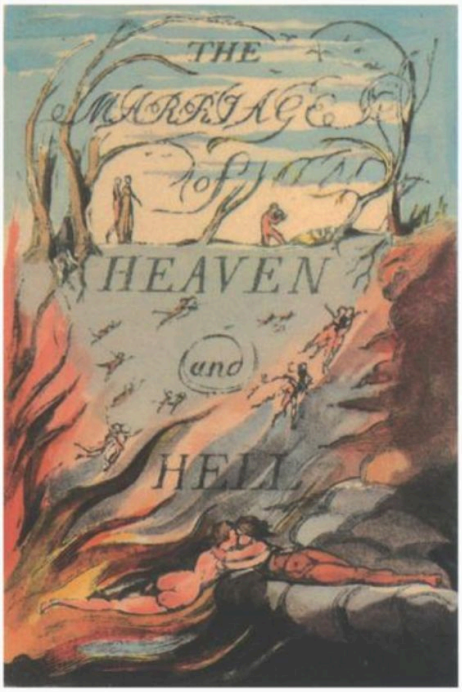
Here, on Crowley’s tarot card, the golden sun of Tiphareth is shown on the Fool’s crotch—which implies to me that the Moon might be on the backside. Note, too, that apart from the beard, there isn’t much to identify this figure as a male. With large breasts and curvy hips, this could be Joan of Arc wearing a knight’s armor. I am unclear about what the three white flowers between the splayed legs signifies, but the two tiny people embracing directly beneath them are an image taken from William Blake’s *Marriage of Heaven and Hell*.

Thoth tarot fool

In the notes that come with the deck, the artist, Frieda Harris, describes the tubing as “the rainbow issuing from and returning to his heart.” She claims that “he is unconscious of the tiger tearing at his side.” However, his bugged-out, plastic eyes staring forward betray a man who has been through trauma of the worst sort, chronically, and is probably simply resigned to the perpetual torment of creatures feeding off him. He has probably also retreated into a trance or hallucination, and loathes to be reminded of the truth of his condition—a description that, I think, probably fits our own experience of reality as well.

Older tarot decks often showed the Fool with his genitals hanging out, and a cat or dog scratching at them, though he walks onward, careless if not oblivious. Considering that what Perceval's uncle, the Fisher King, suffered from was a wound in the thigh or genitals (which needed to be regularly bled to drain out the "poison") might it not be possible that the same thing is now happening to him?

This would fit with what Mithras told us about Jesus: that he got stuck in perpetual crucifixion after he ascended "to the Father," which somehow resulted in him becoming the Sun itself. This is apparently a torturous position to be in: an everlasting cosmic victim like Atlas, upon whose suffering existence itself is dependent.



The Marriage of Heaven and Hell.

The Sun's torturous position in the sky, hanging between Heaven and Earth, is also seen on that other tarot card that is always said to represent Perceval: The Hanged Man. In traditional decks, he hands from a tau cross, upside-down like St. Peter (though he's tied, not nailed). One of his legs is straight, the other folded over it, so that it looks like the number four, or the symbol for the planet Jupiter.

These decks also usually show his hands tied behind his back, although in some cases his arms are hanging down with money bags dangling from him. This last detail caused some to say that the card represented Judas, and that the bags of money contained the silver that he sold Jesus for. Other myths describe a figure in this position being punished as a criminal. According to *The Book of Enoch*, the fallen angel Shemhazai was condemned to hang upside-down between Heaven and Earth as punishment for his role in the plot to impregnate human women with the seed of angels.

Rider-Waite Fool

The solar halo behind his head on the Rider-Waite deck seems to identify him with the Sun. The figure in Crowley's Thoth deck adds more detail. Here he is hanging from a blue-green half-circle emitting rays of light, which I might otherwise take to be the Hyperuranian Sun, especially with the crepuscular rays coming out of his head below onto a plane beneath it, underneath which is a subterranean serpent. But according to the deck's instruction book, the blue-green stuff is actually water. It says:

This figure is Osiris or Christ and shows redemption through suffering. He is drowned in the waters of affliction. The attitude is traditional and involves a right angle and a triangle.

Speaking of which, let's get to the lines and angles that were used by Mithras and Uranus during this séance. The same line and angle, from top right to bottom left, that the spirits kept repeating this time was also emphasized in a previous discussion with Mithras. In both sessions (this and the last), a triangle containing this angle was also drawn on the board multiple times.

I believe we were being shown the way in which the eclipse would appear to us: the angle from which the darkness would cover the Sun. However, I also think it pertains to what the spirits said about "folding" the universe. I believe the answer is found in a commonly-used Masonic motif.

I have already mentioned the pillars of Jachin and Boaz used on Masonic tracing boards, and on our Ouija board. But on some Masonic tracing boards, there are actually three pillars. Between the pillars of "Strength" and "Mercy," there is the pillar of "Beauty," corresponding to the middle pillar on the cabalistic Tree of Life.

On Masonic tracing boards, this pillar is shown as physically behind the other two, and more towards stage left than right. In other words, it is

implied that this third pillar was invisible before from your previous perspective (when you saw the more commonly-depicted two pillars). Hidden behind the pillar of Strength, like the castle of the princess Briar Rose hidden beneath the bramble in Perrault's tale, is the "Sleeping Beauty" of the middle pillar that most do not see, but which provides, in cabalistic tradition, the most direct route to the highest form of enlightenment.

This hidden path is indicated frequently on Masonic tracing boards by a staircase leading up to a hidden portal of light shown up in the sky, off in the distance. This is indicated by the depiction of a light source shining brighter than the Sun and Moon that are usually placed above the left and right pillars, respectively. It is shown variously as another, brighter Sun, or as the letter G inside of a hexagram, or inside of a square and compass, or some combination of these things. I have even seen it drawn as just an opening in the sky with light shining through it.

Leading up to that opening, there is usually a pathway which appears physically impossible. It is either a ladder (like a painter's ladder) leaning up against seemingly nothing, or a staircase or road that appears to twist in a non-Euclidean trajectory. This is because the positions of the three pillars form a right triangle when viewed from above. This shape is the subject of Euclid's 47th Proposition, which Albert Pike summarized as well as anybody in his Masonic instruction manual, *Morals and Dogma*:

> *In every right-angled triangle, the sum of the squares of the base and the perpendicular is equal to the square of the hypotenuse.*

The hypotenuse is that third, longer line connecting the other two, and its name comes from a Greek word that means "stretching under." The 47th Proposition, and the image of its geometric calculation, is utilized heavily in Masonic ritual. By that I am referring to the visual demonstration of it, which consists of three squares composed of other squares, often (especially on Masonic devices) presented as black and white chequerboards.

The smaller of the three big squares forming the triangle has 36 squares. That's the square of 6, and the number of squares in the "second square" of Ageio. The middle size of the three big squares has 64 squares. That's the square of 8 and the cube of 4. The largest of the three big square contains 100 squares. That's the square of 10, and this layout is what you get when you surround the 64 squares of a chessboard with another 36 squares.

But what does this have to do with a ladder leading to a portal in the sky, leaning up against empty air or a paved street spiraling off from the ground into the clouds, with no visible means of support? After all, a right triangle is something drawn on a two-dimensional surface, right? How does that relate to what's being shown in the Masonic tracing boards with three pillars?

Recall that the positions of the three pillars form a right triangle when viewed from above. What the Masons are trying to show their initiates is the idea that, when viewed from another angle *beyond the third dimension*, the thing supporting the staircase or ladder is visible for those with eyes to see it. But the light bouncing off this thing or group of things is traveling at an angle (or on a "wavelength") that makes it invisible to normal human eyes.

This pertains to that angelic language made of angles of light that John Dee channeled the keys to. It might just seem funny to consider that a language made of angles of light might be called "Anglish," and the English language, of course, stems from the "Angles": Germanic people who settled in Britain, and whose language eventually merged with that of the Saxons. But according to linguist Julius Pokorny, the root of the name comes from an Info-European word meaning "to bend,"—in other words, "to form an angle."

We could also consider the fact that Modern English, presently the world's international language of commerce, owes just as much, if not more, to the

works of William Shakespeare, and to the King James translation of the Bible, as it to its Anglish roots. Amazingly, John Dee was involved in both endeavors. He also had a great deal to do with the mapping of the globe Earth, including Antarctica, and the "New World" across the Atlantic, perfecting his own techniques for calculating its alleged spherical geometry. He also came up with his own calculations for the movements of the stars, and created one of the first celestial globes, mapping the stars seen from Earth on a sphere. He was personally involved in training some of Britain's earliest explorers of America, providing them maps, instructions, and even equipment that he had invented himself, such as the paradoxical compass. As Steven Sora writes in *The Lost Treasure of the Knights Templar*:

> *…While not noted for his science of navigation, his work* ***The Perfect Art of Navigation****, led Sir Francis Drake to believe it was possible to sail around the world. …*

…When discussion of the Drake voyage first emerged, backers of the scheme enlisted Dee to help. Through the use of some convoluted logic Dee convinced Elizabeth that she was a linear descendant of Arthur and was entitled to be the queen of America (and Scandinavia and Russia for good measure). Elizabeth and other backers put up the funds for Drake's secret mission. The voyage of the *Golden Hind* yielded a 4,700% return for the investors. Dr. Dee's collection also included the charts and maps of the Zeno-Sinclair expedition; the explorer Sir Martin Frobisher had obtained these from Dee.

For the honor of his Queen, he wrote tracts promoting the expansion of the "British Empire," a term he is credited with originating. Not only that, he also coined the term "Britannia," a word that he actually channeled from one of the angels, communicated to him through the Enochian language of light beams refracted through crystals!

Heck, the word "angel," which means "messenger," is an anagram of "angle" and sounds almost identical. As it turns out, the Old English word that angle comes from was spelled "angel," and the Germanic roots mean "fish hook." This is how it came to mean "bend" and then "the space between two intersecting lines." This is how it developed into the word "anchor," and coincidentally, an anchor was the symbol of the secret society that helped to plot the creation of the British Empire in America, to which

both Sir Francis Bacon and John Dee belonged. (More is said on this later in the essay.)

But what about the word “language” itself? Well, this purportedly comes from the Latin world for “tongue” (*lingua*), but it’s an interesting coincidence that in English, the word developed to contain “ang,” which now has a broader meaning to us when viewed from this new esoteric angle… ha ha! See what I did there?

I am getting ahead of myself. For now, let us return to the three pillars on the tracing board forming a right triangle, for this leads us back to the fourth dimension, and to the mapping of the New World. It leads there because according to Masonic rituals and literature, while ostensibly representing “Solomon’s Temple,” this tracing board also represents “the world.” Specifically, it denotes the Old World, or as Masonic writer Albert Mackey, in the *Lexicon of Freemasonry*, writes, “the world as it was known in Solomon’s time,” and further, the entire “universe” itself!

For visual aid, look at the tracing board example below, which was actually designed to be a carpet laid out on the floor of the lodge during a ritual. There is a directional compass around the edge, showing you how to orient it on the floor of a Masonic lodge. The part of the picture containing the sky is pointing towards the East. The observer is standing in the West. Therefore, the pillars that are in front, the ones we more commonly see appearing to stand on either side of each other, supposedly flanking the entrance to Solomon’s Temple, are synonymous with the North and South Poles.

Albert Mackey further explains the connection between the floor of the lodge and geography:

*The form of a Masonic lodge is said to be a parallelogram or oblong square—**its greatest length being from East to West**—its breadth from North to South. **A square, a circle, a triangle, or any other form but that of an oblong square would be eminently incorrect and unmasonic, because such a figure would not be an expression of the symbolic idea which is intended to be conveyed.** At the Solomonic era—the era of the building of the Temple at Jerusalem—the world, it must be remembered, was supposed to have that very oblong form, which has been here symbolized. If, for instance, on a map of the world, we should inscribe an oblong figure whose boundary lines would circumscribe **and include just that portion which was known and inhabited in the days of Solomon, these lines running a short distance North and South of the Mediterranean sea, and extending from Spain in the West to Asia Minor in the East, would form an oblong square**, including the southern shore of Europe, the northern shore of Africa, and the western district of Asia, the length of the parallelogram being about sixty degrees from East to West, and its breadth being about twenty degrees from North to South. This oblong square, thus inclosing the whole of what was then supposed to be the habitable globe, would precisely represent what is symbolically said to be the form of the lodge, while the Pillars of Hercules in the West, on each side of the*

straits of Gades or Gibraltar, might appropriately be referred to the two pillars that stood at the porch of the Temple.

A Masonic lodge is, therefore, a symbol of the world. This symbol is sometimes, by a very unusual figure of speech, extended, in its application, and ***the world and the universe are made synonymous, when the lodge becomes, of course, a symbol of the universe****. But in this case the definition of the symbol is extended,* ***and to the ideas of length and breadth are added those of height and depth, and the lodge is said to assume the form of a double cube. The solid contents of the earth below and the expanse of the heavens above will then give the outlines of the cube, and the whole created universe be included within the symbolic limits of a Mason's lodge.***

The form of a Lodge should always be an oblong square, in length, between the East and West; in breadth, between the North and the South; in height, from earth to heaven; and in depth, from the surface to the center. *This disposition serves to indicate the prevalence of Freemasonry over the whole face of the globe, guarded by its laws, and ornamented by its beautiful tenets. Every civilized region is illuminated by its presence. Its charity relieves the wretched; its brotherly love unites the Fraternity in a chain of indissoluble affection, and extends its example beyond the limits of the Lodge room, to embrace, in its ample scope, the whole human race,* ***infolding them*** *in its arms of universal love. The square form was esteemed by our ancient operative brethren as one of the Greater Lights, and a component part of the furniture of the Lodge. The double cube is an expressive emblem of the united powers of darkness and light in the creation.*

Amazingly, the United States one-dollar bill also conforms to the same dimensions of the oblong square (see below).

On a globe model of the Earth, the North and South Poles are an equal distance apart. But on the flat Earth disc model, the North Pole is in the center, closer to where most of us live, while the alleged "South Pole" is actually a ring all around us, the outer edge of which (Antarctica, and ice wall, they say), is further away from us, and inaccessible to most. Beyond the ice, and the firmament dome that allegedly sits on top of it, is the chaos of the Abyss—both above us and below us, just as the spirits on the Ouija board indicated to us.

In Aleister Crowley's *Book 4*, on a page directly opposite a reproduction of John Dee's Sigil of Aemeth (a.k.a. "Sigil of Truth" or "Sigil of God,") there are a few lines reminiscent of Albert Mackey's description of a Masonic lodge, as quoted above:

> *What is the length of this Temple?*
>
> *From North to South.*
>
> *What is the breadth of this Temple?*
>
> *From East to West.*
>
> *What is the height of this Temple?*
>
> *From Abyss to Abyss.*

> *There is, therefore, nothing movable or immovable under the whole firmament of heaven which is not included in this [John Dee's] pentacle….*

This resembles a quotation from *Psalm* 72:8[vi]:

> *He shall have dominion also from sea to sea, and from the river unto the ends of the earth.*

This line is written in Hebrew on the outer circle around the Second Pentacle of Saturn as presented in the *Key of Solomon*. This pentacle includes the Sator-Rotas magic square that has a Mithraic origin, and which I used as a plot device in my novel *Genuflect*. But in the edition edited by S.L. MacGregor Mathers, he quotes the end of the line as "from the flood unto the world's end."

That makes it sound like it's an epoch of time, but I also take the "flood" to be the Abyss, and the "world's end" to be the literal extremities of the world/universe. Uranus told us in the séance that time only exists within the enclosure of our world, so that makes the end of time and the "world's end" the same thing. Thus to exit the world is to step or slide out of time, just like the "Mason's step," a maneuver done in ritual when the heel of one foot is slid across the floor and up against the heel of the other foot at a 90-degree angle.

Returning to the subject of the universe depicted on our uniquely-designed Ouija board, the "floor" of existence is shown as just the waters of the Abyss. It was indicated by Mithras and Uranus that these are the same waters you end up in when attempting to exit the firmament above. This means going in a loop: going "underneath" the universe, as was implied in our séance when the planchette was moved underneath the board briefly and deliberately.

In *Book 4*, Aleister Crowley instructs student magicians to place a reconstruction of John Dee's Sigil of Aemeth atop an altar made in the "form of a double cube." But as I explained in my book *Clock Shavings*, he's just copping out by suggesting they make an altar formed by placing one cube on top of another. That's not the real double-cube of mystic import. As Crowley himself wrote in that same book:

In the study of geometry, "doubling the cube" (making a cube exactly twice the size of another cube) was long considered one of those unsolvable

problems, and it still cannot be done with a square and compass. Plutarch wrote that this problem came to the attention of the Greeks when the oracle at Delphi told the people of Delos that they would not receive answers to their prayers until they doubled the size of their altar to the god Apollo, which was a cube.

In other words, they were being told to double the size of their cubic altar to the Sun. The real way to double the cube, of course, is to build a hypercube. That's how you surround a cube with another cube—surrounding the "Second Square," as the winner must do in Ageio.

I've already pointed out that the Christian cross is the hypercube. So the altar that Christ died on is double the cube of Apollo's altar. As I've said in my previous writings, Jesus was the new Sun, the new king of the gods, inheriting the title of Zeus, which Greek and Roman writers thought might belong to either Apollo or Dionysus, two candidates for his first-born son and heir, should he ever be dethroned. However, it seems this role was taken up by Christ instead. According to Wikipedia, the last of the Delphic Oracles:

> *...was in 393 AD when by order of Emperor Theodosius I the temple was closed and never reopened. The Oracle declared all is ended. Within 5 years the Emperor was dead and 15 years later Alaric the Visigoths captured.*

The era of the new sun had already begun. Time had already started over, at least in a sense. However, this would not begin until 525, when the Anno Domini (in the year of the Lord) chronology system was invented by Dionysius Exiguus of Scythia Minor**.**

But that's if you believe the standard chronology taught in schools. Russian mathematician Anatoly Fomenko and his team of scientists have written over 7 volumes of a book series called *History: Fiction or Science*, in which they call into question all mainstream chronology. They argued, quite compellingly, that the "Dark Ages" was a total invention, and that all ancient history is just repetition of the same stories we find about medieval times, with the names and certain other details changed slightly.

I know it's hard to believe, but once you see his evidence—which includes several years of missing lunar eclipses in the standard chronology, and depictions of star locations in former times that don't match up with where

they should be—you will realize that Fomenko is onto something. He says history can be condensed down to 2000 verifiable years. All of the ancient myths that the story of Christ is commonly thought to be plagiarized from are, according to Fomenko, actually the fictional versions. As for the Bible, he believes that *The Revelation of St. John the Divine* is actually the oldest of the books in it. Everything else, he thinks, was written afterwards, which is why all of the prophecies in these books seem to match up with what St. John presents.

Considering this, it is interesting to note that the image used on the cover of Fomenko's book is of Jesus crucified on a clock tower. A similar image is used for the poster for the film *Dark City* from 1999, with the main character shown up against a clock in the same position. In *Dark City*, people are living on some kind of flat platform covered with a dome that is turned away from the Sun so that it's always nighttime. But they are oblivious to this, as every "night" at midnight they fall asleep, and their world changes. They wake up with a different life, and no memory of things having ever been they way they were before.

This is because underneath the platform is a machine that controls the enclosed world they are in, operated by the mind power of the creatures that live under there. They are humanoid, with pasty white, sallow skin, very tall, with sharp teeth and claws (in other words, like devils or vampires). They use their minds to operate the machine that changes reality for the people on the surface, and that keeps the people from remembering what reality is. To add a further layer of horror, the Strangers explain that the humans trapped in the city are actually reanimated corpses, with no memory of the personality that originally inhabited their bodies.

This could all be a metaphor for our current situation, since our Sun is perhaps not "real," nor are we being exposed to much in the way of "real" (Hyperuranian) light, though we seem to not know any better. Or it could be a metaphor for a reality that has existed before, such as Cain's netherworld city of Enoch in Nod, where, I've been told by spirits, only a "black" Sun exists.

This is especially fascinating because the director of *Dark City*, Alex Proyas, has recently written on Facebook referring to the world as "this flat Earth." His film *Gods of Egypt* depicts a flat Earth cosmology, which is historically appropriate. However, it seems to me that he chose to

emphasize this on social media to point out his personal belief system, which I think *Dark City* exposes quite clearly.

Another film to consider in this context is *Back to the Future*, when Doc Brown becomes strapped by a cable in front of a clock on top of a building, and at one point is actually shown hanging from it. This is where he connects the two wires that make it possible for Marty to drive back to 1985 from 1955. In other words, that's where the time portal is.

I think that all three of these images of men crucified or hanging from clocks indicate that the Crucifixion really was the beginning of a new time —not just a new timeline, but a new aeon in the Gnostic sense. It is a separate universe with its own time and space, in relation to which other aeons seem, from our perspective, to be "lost in the mists of forgotten time," or in unimaginable spaces like Heaven and Hell. The universal myth of the Flood is an ancestral memory of the waters of chaos that surround each aeon and cut it off from the others.

Long before I seriously considered the flat Earth theory, or the idea of our universe being in a domed enclosure, I wondered if one might find, when traveling to some place even as relatively close as Mars, that it's really in an entirely different dimension, and that alien cities exist there that simply are not visible to us from here. Now I find myself wondering if the planetary "orbits," identified classically as higher "heavens," might not actually be the remnants of past universes, past "Earths," past "Suns," or past "aeons." Their seeming distance from us in space might be commensurate with their distance from us in time—but it wouldn't be our present kind of "time" or "space," really.

So then, is it possible to imagine that when the "New World" was "discovered" by Europeans, they were also discovering a different dimension of reality? Or maybe even creating it with their observation of it (a la the alleged "observer-created reality" factor of alleged quantum physics? Or, an even more mind-blowing possibility: could someone like John Dee and his friends have created it intentionally: through ceremonial magic? Supposedly, as Steven Sora reports in *The Lost Treasure of the Knights Templar*:

> *…Queen Elizabeth… and her ladies in waiting traveled to the estate of Dee in Mortlake where he kept his magic mirror that could see*

the future.

Or were they, as I now suggest (and *merely suggest*) actually *creating* the future? Perhaps the reason why a Masonic lodge is made to resemble the world as it looked to people in Solomon's time is because there really was an aeon (or what is now, to us, a lower dimension) in which that is all that existed. Therefore, when people did venture beyond the "Pillars of Hercules" (the pillars that replaced Atlas), across the Atlantic Ocean (where, according to Plato, the previous aeon of Atlantis sunk into the Abyss), and built a new country in the "New World," they really were *creating* a "New Atlantis."

This was the metaphor that Sir Francis Bacon, a contemporary of John Dee, used for the future he saw for America. He wrote about it in an appendix to his work *Sylva Sylvara* in 1627. The image he used for this was that of the two pillars of Hercules, and a ship sailing through them, going into the "Plus Ultra" realm (Latin for "More Beyond").

As I pointed out in my books *Solomon's Treasure* (2005), *Money Grows on the Tree of Knowledge* (2010), and *Clock Shavings* (2014), this same image was used on coins minted by the Spanish Habsburgs that circulated in the Americas. It was meant to symbolize their new domain beyond the pillars.

These became some of the first silver "dollars" used in America, and the two pillars, encoiled with banners that say "Plus" and "Ultra," respectively, are thought be some to be the origin of the original double-barred dollar sign. However, I argue in my books that there was at least a dual influence, including the image of the serpent on the Tree of Life found on German silver "thalers" minted in Bohemia the 1600s.

This image is explicitly connected by other engravings on the Bohemian coin to the crucifixion of Christ, and to the scene in *Exodus* when Moses cures the ills of his people with a magical "brazen serpent" mounted on a stick. The man who minted these coins, Georgius Agricola, wrote the first comprehensive book on mining and metallurgy, in which he likened minting coins to alchemy. Agricola used a picture of a caduceus, another connected sacred image, as his personal bookplate. The crucified serpent, an explicitly alchemical emblem, is another version of the same imagery.

I think this all says something quite specific about the "New World" of the Americas, and in particular, the United States. Bacon envisioned a utopian

society being created there, ruled by an "invisible college" that was "… instituted for the interpreting of nature, and the producing of great and marvelous works, for the benefit of men; under the name of Solomon's house…" In other words, it was a wise council of elders using the powers of government to steer society towards science, learning, and the mastery of nature.

In Bacon's story, this all took place on a mythical island near the Americas called "Bensalem." "Ben" means "son" in Hebrew, and "Salem" is commonly translated as "peace." However, it is also a term used in the Torah to referred to a stepped ziggurat, a "ladder" or "stairway," such as the one that Jacob saw transporting angels between Heaven and Earth during his vision on the sacred pillow-stone. Interestingly, the totality path of the recent solar eclipse in the USA passed through or near several towns named Salem.

Bacon is considered one of the inspirational guiding lights for the British colonization of America. Masonic writer Manly P. Hall goes a step further in describing him in *The Secret Destiny of America* as the head of a secret society that "made sure the American colonists were thoroughly indoctrinated with the principles of religious tolerance, political democracy, and social equality." Moreover, according to Hall, the "discovery" of America by Columbus was actually a strategically staged re-discovery of Atlantis.

Sourcing *Christopher Columbus was a Greek* by Spyros Cateras (1937), Hall claims that his real name was Prince Nikolaos Ypsilantis, which, I can't help but notice, sounds almost identical to "Atlantis." Without pointing that out himself, Hall alleges that what Columbus was actually looking for across the ocean was a remnant of that long-lost island civilization, inspired by Plato's account of it, and therefore he "entered into a conspiracy" with men who possessed secret maps of America to "conceal the truth" about the purpose of his mission abroad. These maps had been both made and collected by the Knights Templar (who, it is implied, this "secret society" was heir to), as well as by others, such as John Dee.

In *The Secret Destiny of America*, Hall produced a map made to represent, as he tells it, "Plutarch's description of ancient voyages for the guidance of navigators thirteen centuries before Columbus." Halls claims that "there can

be no doubt that the existence of a great continent in the Western Hemisphere was known to the ancient Greeks," and at:

Calculations based on Plutarch… seem to indicate that the Greeks not only reached the coast of America, but explored the St. Lawrence River and part of the Great Lakes area.

Hall's map puts "colonies of Hercules" all over Canada, labels the Florida peninsula as the "Isle of Saturn," and dubs both Cuba and Dominica together as "Ogygia of Homer."

The last item listed above is the name of the island where Calypso detained Odysseus in Homer's *Odyssey*, and she was the daughter of Atlas the Titan, As Wikipedia states, "Ogygia" or "Pheacia [has] been associated with the putative sunken Atlantis." The same article also states:

> *Hamilton indicated the similarities of Plutarch's account on 'the great continent' and Plato's location of Atlantis in Timaeus 24E – 25A. Kepler in his Kepleri Astronomi Opera Omnia estimated that "the great continent" was America and attempted to locate Ogygia and the surrounding islands.*

The word "Ogygian" actually means "primeval," or "at the earliest dawn," and also "gigantic." The figure its names after Ogyges, who some think might be the same as "Okeanos," the "great primeval ocean." This makes him equivalent to Tiamat in the Sumerian myth, the dragon who was the ocean of primordial chaos before existence. The hero Marduk cut her in half in order to create existence, which included "An" (Heaven) stretched as a canopy over "Ki" (Earth).

Identically, in Greek myth, "Ouranos," or Heaven, and "Gaia," or Earth, were cleaved apart to allow existence in the Greek myth. Thus it is easy to see a connection between "Ogyges," "Okeanos," and "Ouranos." It all makes sense: "Okeanos" was cut in twain and separated, leaving Ouranos without his partner Gaia (the Sumeria "Ki"), represented by the lost letter "K" or "G."

Yet Ogyges is also said to be the founder of Eleusis in Attica, Greece, and the first king of Attica. Sextus Julius Africanus wrote that Ogyges lived at the time of the Exodus of the Israelites from Egypt, when Moses, whose name means "of the water," separated the waters of the Red Sea. Is all of this related to the game of Ageio, which Cain told us in a séance is meant to

represent a magical war he had with his rival brother that led to the Flood which destroyed Atlantis (which was Eden, according to him), as well as Nod, where he and his progeny had kingdoms.

In the apocryphal *Book of the Cave of Treasures*, these events from the early chapters of *The Book of Genesis* are retold, with everything taking place upon the holy "Mount Kardo" (a term I used in one of my questions in this Mithras and Uranus séance). *The Book of the Cave of Treasures* describes Eden as a cave at the top of a mountain located in the center of the Earth. When they fell from the Garden, Adam and Eve were kicked out to the surface of the mountain, but they still had a "Cave of Treasures" where they kept their family necropolis.

The descendants of Cain, who lived on a lower part of the mountain (Cain having been cast "down" to "Nod"), successfully enticed the descendants of Seth, the good brother, down the mountain to mate with their women. This necessitated the Flood to wipe out their monstrous, destructive hybrid progeny. In *Genesis*, this same event is portrayed happening between human females and beings called "Sons of God" that seem to be angels. In another apocryphal text, *The Book of Enoch*, it is explained that this situation caused not only the Flood, but also the fall of those angels, enticed from their lofty perches above by the beauty of the human women, first down to the Earth plane, and then down below that into Hell.

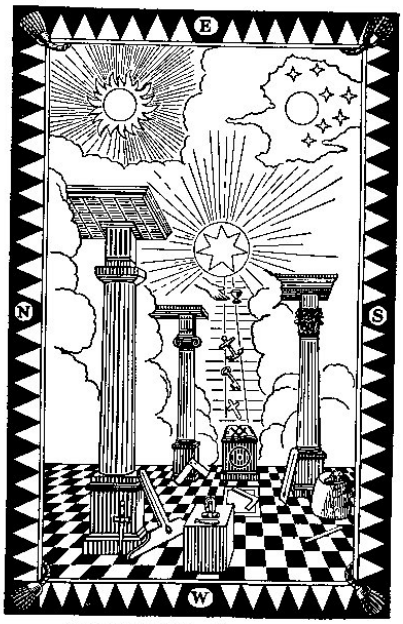
What is being described is the archetypal "polar mountain in the center of the Earth," found in numerous mythologies from various cultures around the world. It is usually said to be the world's source of magnetism, to which all compass needles are attracted. The name "Mount Kardo" is undoubtedly related to the Latin "cardo." According to Etymology.com, this means "hinge," and originally referred to that of a door. Additional, expanded definitions given there include "a pole around which something turns" and "that on which something turns or depends; pole of the sky."[vii]

The North Pole of the sky, where the Polaris star is centered, is also associated with the opening and closing of the solar year, as was symbolized to the Romans by the two-faced head of Janus, guardian of portals. Polaris is *Stella Maris*, associated with the Virgin Mary, the patroness of navigators. She was represented by the *fleur-de-lys*, a national patriotic symbol of regality for the French, whose national personification, in homage to her, was named "Marianne." Because of her associations with

the North, the Pole Star, and navigation, the *fleur-de-lys* came to be used to represent the True North on a compass-rose.[viii] *Stella Maris* acts as a lighthouse that can be seen all over the world.

Have you ever stopped to think that this might actually be what it is—literally?

At least since the 1960s, American politicians have utilized a parable from Christ, as quoted *Matthew* 5:14 to describe the United States: "Ye are the light of the world. A city that is set on an hill cannot be hid." This is supposedly meant to represent the USA's perceived role in world leadership, so-called "American Exceptionalism." One might say that from the sunken wasteland of Atlantis, Bacon's New Atlantis, in the form of the United States, rose up into something that could be seen all over the world, a lighthouse shining across the Atlantic.



TRACING BOARD—FIRST DEGREE.

On a flat Earth, such a thing becomes literally possible. In fact, ancient myths talk about the tallest mountain in the world being located in its exact center, thought to be synonymous with the North Pole. Many modern flat-Earthers believe there literally is something there that the powers that be are hiding from us.

The three-pillar Masonic tracing board shows us that if you go beyond the North Pole, there's another pole. And if you go beyond that, there's a

stairway leading to a portal that goes to another dimension, where the light that's coming from both the Sun, the Moon, and bright object always shown shining between them, actually originates. On the Royal Arch trading boards, they sometimes represent this concept by showing a keystone in an archway that has been removed, allowing this brighter Sun to shine through.

As I mentioned, Albert Pike says the light in the middle is "Mercury." By this I assume he's talking about the "Philosophic Mercury" used in alchemy, which the alchemists always said was not "common mercury," or quicksilver, but "Our Mercury"—like the CIA or MI6 might refer to one of their agents as "Our Man in Tangiers," etc. One gets the impression that it might actually be the metal mercury, but just in another state. While we normally encounter mercury as a liquid, this, I think, is referring to mercury as a vapor, since alchemical treatises frequently talk about the need to imprison Mercury to keep "him" from escaping.

So are the Masonic tracing boards telling us that there is—essentially—mercury gas behind the veil of the sky providing the light of both the Sun and the Moon, the way old-fashioned mercury lamps work? Is this what we would find in the place called, by Greek philosophers, "Hyperurania" ("beyond the sky"), or "Hyperborea ("beyond the North")? If so, is there anywhere to go beyond that "keystone" that, metaphorically or otherwise, plugs up the sky, according to Masonic symbolism? Would there be any advantage to anyone to have it removed, as some of the Masonic images show?

Interestingly, Masonic imagery also implies a time factor in regards to the pathway/s to higher realms. One picture that I've seen variations on involves a wheel of the solar year and zodiac, in which there is a ladder leading from the sign of Capricorn (the goat-fish) at the Winter Solstice to the sign of Aries (the Ram) at the Vernal Equinox, ending ultimately at the Pleiades, right before the sign of the Bull. In other words, it leads from the time in which we celebrate the birth of Jesus to the time in which we observe his death. This is fitting, Jesus referred to himself as "the way" to the Father. At the top of the ladder on the tracing boards, we often see an image of the Virgin with her baby (presumably representing the *Stella Maris*, the Pole Star.

The place in time that the ladder leads to on the wheel just so happens to be the time period in which I chose to stage the events in my novel *Genuflect*

(from the Equinox to Easter on April Fool's Day, 2018). They culminated in a neo-Mithraic alchemical ritual that begins with the sacrifice of a bull, conducted with the purpose of opening the hole in the sky to escape the cosmos.

But what's quite strange to me is that, according to the Masonic newsletter article I found this image in, entitled "Royal Arch Zodiac," the positions of the constellations relative to the solar year phases, as depicted in the image, is no longer accurate, due to the alleged "Precession of the Equinoxes." As the article states:

These stars do not now mark these points, for the sun has been found to have crossed the equator in a different place each year. As completes the annual circuit of the zodiac, it crosses the equator at a point a small distance back of the place on the ecliptic where it did so the previous year-in consequence of which the equinoctial point is annually falling back at a uniform rate. If placing the equinoctial points and compare the two great circles of the celestial equator and the ecliptic to two great intersecting hoops, and imagine the hoop representing the ecliptic being slowly turned around its center toward Cancer, within the circle of the Celestial Equator, which remains fixed, the contact between the two hoops being maintained, and no change in the angle at which they intersect each other, we shall gain a clear idea of the effect produced by this phenomenon. The point Aries would then slowly advance above the equator until the point Pisces was at the intersection of the two circles. The Fishes would then be on the equinox, which is now the case, since approximately during the birth of Jesus Christ, hence, *Ichthus*. In time, this motion being continued, the Water-Bearer will occupy that place, and so on...

The point where the sun crossed the equator was once in the constellation of Aries, but the long progress of the centuries the place of the sun's crossing has fallen back 30° from the 1° of that constellation, so that the vernal equinox is now really in the constellation Pisces, the Fishes; or in other words, the sun enters the stars of the constellation Pisces on March 21st, and not those of the constellation Aries, as it did 22 centuries ago, as we are informed by the ancient astronomer Hipparchus. The *place*, however, where the sun crosses the Celestial Equator has continued to be, and still is, and will continue to be, marked by the sign of Aries, so that the sign of Aries now marks the place in the zodiac of the constellation of the Fishes. The

signs and the constellations are therefore no longer in the same places. Hence, in order to make our figure of the zodiac strictly correct, the sign Aries should be placed against the constellation Pisces. The sign Pisces against the constellation Gemini: The sign Gemini against the constellation Cancer, and so around the entire circle.

This precession of the equinoxes is still going on, but the four cardinal points of the zodiac will always continue to be marked by the signs Aries and Cancer, and Libra and Capricorn without regard to the constellations which the sun actually enters at those periods. It is by this means that astronomers are able to register upon the face of the Heavens this apparent moment of the stars.

So it seems that whatever name we are calling a certain Zodiac "house," it has nothing to do with the Zodiac constellation that actually occupies that particular part of the sky anymore. But that's if you believe in the Procession of the Equinoxes, which some do not. In his book *Earth Not a Globe!* (1865), Samuel Rowbotham wrote of this subject that:

> *The earth a globe, and it is necessarily demanded that it has diurnal, annual, and various other motions; for a globular world without motion of rotation and progression would be useless—day and night, winter and summer, the half-year's light and darkness at the pole, and other phenomena could not be explained by the supposition of rotundity without the assumption also of rapid and constant motion. Hence it is assumed that the earth and moon, and all the planets and their satellites, move in relation to each other; and also in different planes round the sun. The sun, and its system of revolving bodies, are now assumed to have a general and all-inclusive motion in common with an endless series of other suns and systems round a point which has been assumed to be a 'central sun,' the true axis and centre of the universe. These assumed general motions, with the particular and peculiar motions which are assigned to the various bodies in detail, together constitute a system so confused and complicated that it is almost impossible, and always difficult to comprehend by the most active and devoted minds. The most simple and direct experiments, however, prove that the earth has no progressive or circular motion whatever; and here, again, the advocates of this interminable and entangling*

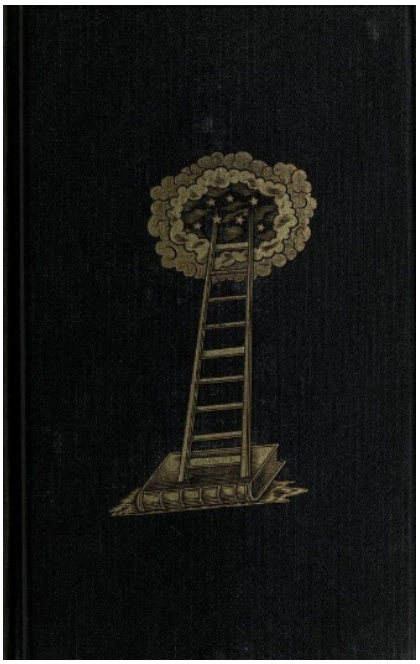
arrangement of the universe are challenged to produce a single instance of so-called proof of these motions which does not involve an assumption—often a glaring falsehood—but always a point which is not, and cannot be, demonstrated.

The magnitudes, distances, velocities, and periodic times which these assumed motions eliminate are all glaringly fictitious, because they are only such as a false theory requires and creates a necessity for. It is geometrically demonstrable that all the visible luminaries in the firmament are within a distance of a few thousand miles from the earth, not more than the space which stretches between the North Pole and the Cape of Good Hope; and the principle of measurement—that of plane triangulation with, invariably, an accurately measured base line—which demonstrates this important fact is one which no mathematician claiming to be a master in the science will for, a moment deny. All these luminaries, then, and the sun itself, being so near to us, cannot be other than very small, as compared with the earth we inhabit. They are all in motion over the earth, which is alone immovable…

What it seems to be is that the Masons, and modern astrologers in general, want to admit that these "places" (as the article calls them), these Zodiac "house," are fixed in space, while at the same time claiming that the constellations themselves are moving. What, then, is the meaning of the images ascribed to the "houses"? Why not just say that the houses are moving? Is it because then all of the symbolic meaning ascribed to certain things happening at certain times, under the influence of certain stars, would be impossible to assert?

By this, I mean not only the predictions of natal charts and weekly horoscopes in the newspapers, but also things such as, for example, the assertion of Macrobius regarding the celestial "gates," mentioned by Albert Pike in *Morals and Dogma*. He claimed that the Tropic of Cancer is the "Gate of Men," because "souls ascended by it to the earth," while the Tropic of Capricorn was the "Gate of the Gods," because "by it they [souls] re-ascended to their seats of immortality, and became gods." This connects to the fact that the ladder to the Pleaides in the Masonic diagram begins in Capricorn.

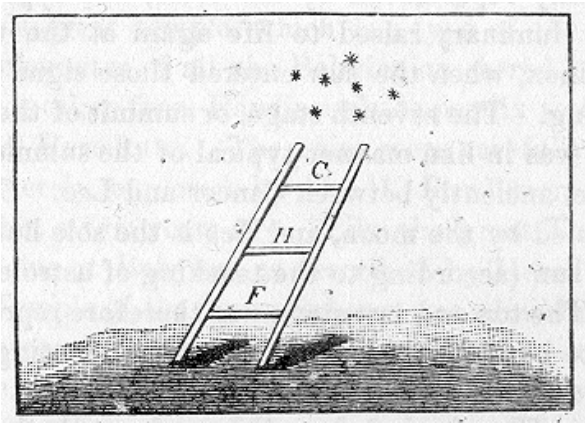
But what does all this mean, if the *sign* of Capricorn is not even present in his own house? Pierre Plantard, then the head of a group called Alpha Galates (and later the Priory of Sion), wrote in that organization's newsletter, *Vaincre*:



> *We do not subscribe to the conventional and erroneous astrology. The stars in themselves exert no influence. They are but reference points in space.*

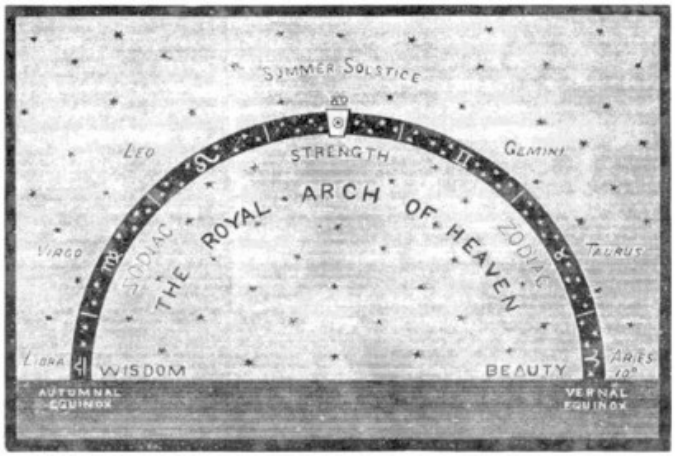
The Zodiac system promoted by the writers in this publication has thirteen signs, which is why our Ouija board includes the same thirteenth sign that they do: Ophiuchus (the Serpent-Holder).

Returning to the Masonic depiction of the ladder from the Winter Solstice to the Pleiades over the Vernal Equinox, note that the way this ladder is slanted looks like a mirror image of the way the ladders to Heaven in the Masonic tracing boards with the three pillars are depicted.[ix] In many of these images, we also see a key hovering about midway up the ladder.



THE BEAUTIFUL VIRGIN OF THE THIRD DEGREE.

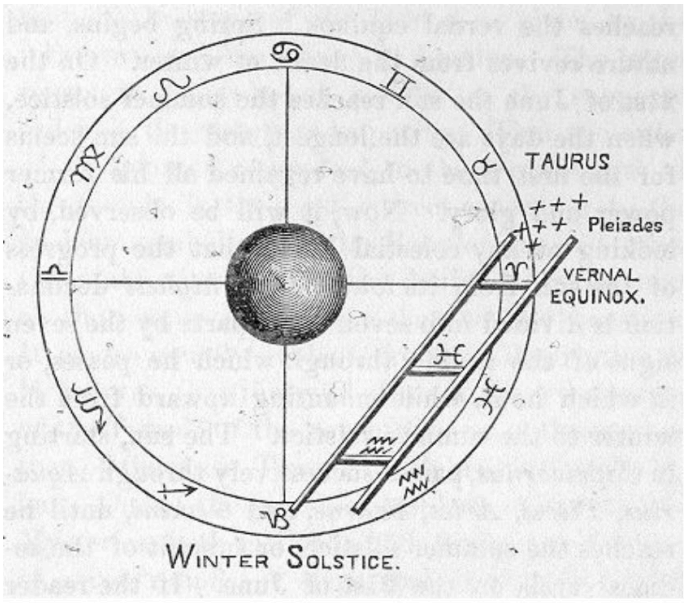
I assume this is also analogous to the Masonic Royal Arch keystone. I also think now that the "KOS" which was referred to in the Mithras and Uranus séance (a term which has come up before in earlier séances with Baphomet and others) stands for "Key of Solomon. I think this term refers both to the keystone of Solomon's Temple in Masonic ritual, and also to the grimoire of that title, which is an instruction manual (supposedly written for Solomon's son David) about how to enslave the very same demons that Solomon used to build that Temple.



So what is the significance of a heavenly ladder to the Pleaides, the "Seven Sisters" and daughters of Atlas? Albert Pike writes in *Morals and Dogma* that:

> *Before the colure of the Vernal Equinox had passed into Aries, and after it had left Aldebaran and the Hyades, the Pleiades were, for seven or eight centuries, the leading stars of the Sabaean year.*

Supposedly, there are, or were, seven stars in the constellation Pleiades, to correspond to the number of sisters (also called "doves" or "virgins") in the myth. In Edith Hamilton's *Mythology*, we read, "Although it is agreed that there were seven of them, only six stars are clearly visible. The seventh is invisible except to those who have especially keen sight." Robert Graves, in *The Greek Myths*, explains that "the seventh married Sisyphus of Corinth, and failed to be included in the constellation, because Sisyphus was a mere mortal. Albert Pike tells us, "They are usually called the Seven Stars, and it is said they were seven, before the fall of Troy; though now only six are visible."[x] Troy, like Nod and Atlantis, is another fallen netherworld that exists in chaos, which is why a maze or labyrinth is sometimes called, in England, a "Troy Town" (and perhaps why London, built around the entrance to the prison of Kronos in Tartarus, was once called "New Troy."



Heavenly ladder to the

But I think there might be another reason for in. I'm not sure, but I think it's a clue that *The Secret Societies of All Ages & Countries—Volume 2*, by Charles William Heckethorn (1875), a Masonic ladder with *seven* steps is talked about that symbolizes the next part of the celestial journey, from the Vernal to the Autumnal equinox, which is:

> *…the sun's progress through the seven signs of the zodiac from Aries to Libra, both inclusive. This the candidate ascends, receiving at every step the explanation of its meaning from a hierophant.... When the candidate has ascended the ladder, and is on the last step, the ladder is lowered and he passes over it, because he cannot retiree the same way, as the sun does not retrograde. He then reads the words at the bottom of the ladder, Ne plus ultra. The last degree manufactured is always the ne plus ultra, till somebody concocts one still more sublime, which then is the ne plus ultra, till it is superseded by another. What sublimity masonic degrees will yet attain, and where the y will stop, no one can tell.*

The ladder to Heaven with seven steps is more common in mythology. Supposedly, the Tower of Babel had seven stages, as did the ziggurat or "salem" that Jacob saw stretching to Heaven. Each step may also correspond to a pillar. In the cabalistic text *Sefer Yetzirah*, it says about

God: "He made nonexistence into existence…He carved great pillars.'" According to Aryeh Kaplan's commentary:

> *The reference here is obviously to the verse, 'Wisdom has built its house, it has carved its seven pillars.' (Proverbs 9:1)…*
>
> *The Kabbalists teach that these seven pillars represent the lower seven Sefirot.*

To Jewish cabalists, whose system influenced Freemasonry more than any other, things on the outside of physical reality were even more complicated. Their Tree of Life is usually presented with the following orientation: Kether ("the Crown") is on top, and Malkuth ("the Kingdom"), containing the four elements of materiality, is located on the bottom. There are eight other spheres of reality in-between these two, with 22 paths connecting them, each one associated with one of the letters of the Hebrew alphabet. Then there are three additional layers on top of the Crown: Ain, Ain Soph, and Ain Soph Aur. These translate, respectively, to "Nothing," "No Limit," and "No Limit Light."

Just as the Masonic pillars seem to indicate paths leading to "gateways" linking different spatial dimensions (and perhaps dimensions beyond time), so do the pillars and paths of the cabalistic Tree of Life. Kaplan writes:

The two pairs, Chesed-Gevurah and Tiferet-Yesod are like two crossing lines. This yields four directions in a two-dimensional continuum.

These two dimensions can be represented in physical space. The Tiferet-Yesod axis can represent east-west, while the Chesed-Gevurah axis can represent south-north. This then yields a two-dimensional continuum.

…These, in turn, form a new, third dimension, which can be related to the up-down direction. This is the axis linking Netzach (Victory) and Hod (Splendor).

So now we have evidence that the path between Netzach and Hod represents up and down. Kaplan also writes:

> *In Hebrew… **Adey Ad** ['Until eternities of eternities'], and this expression occurs numerous times in the Bible…. The expression… denotes the realm outside the time continuum, where the concept of time does not exist at all.*

Note that the theory of gravity is not specified anywhere in the above-summarized cabalistic creation and cosmology doctrine. Instead we simply have the idea that creation proceeds downward. Subtler, lighter things (both in tone and weight) manifest into denser things, "falling" along the way, and thus making that which they came from "higher."

The Gnostics have the same concept with their Pleroma, the light realm that creation fell from, and really, Christians often believe the same thing, even if they can't always specify which scripture it comes from. People tend to talk about birth and the afterlife as though somehow we came from "heaven" with "God" before we were born, and will go back there with the help of Jesus after we're done here. Therefore, when philosophers decided that the Earth was "spinning" and "orbiting" through space because of the pull of "gravity," they were distracting us from the fact that the Earth is perpetually falling down into the Abyss of non-existence.

This is something discussed explicitly in the medieval magical grimoire called *The Testament of Solomon*, which details King Solomon's various dealings with demons. When the king interrogated the demon Ornias, saying "Tell me how you can ascend to Heaven, being demons, and amidst the stars and holiness intermingle," Ornias mentioned in his reply that:

> *…as having no ground (basis) on which to alight and rest, we lose strength and fall off like leaves from trees. And men seeing us imagine that the stars are falling from heaven. But it is not really so, O king; but we fall because of our weakness, and because we have nowhere anything to lay hold of; and so we fall down like lightnings in the depth of night… [But] the stars have firm foundations in the heavens like the Sun and the Moon.*

This same demon was conscripted to help "cut stones" for Solomon's temple. He's said to be the son of the archangel Uriel—the same angel who spoke to John Dee. Another demon named "Staff (Rabdos)" showed one of Solomon's servants a "green stone, tossed to and fro" in a mountainous spot, with which," the demon suggests, "thou mayest adorn the Temple of the Lord God." Solomon then used this stone to create supports for the table of incense in the temple.

When the building was almost finished (constructed mostly with labor from demons), they ran into a problem. A large, heavy stone had been selected to

be the "cornerstone," and was to be placed beneath one of the two pillars at the main entrance. But a demon named Ephippas from Arabia, whom Solomon had trapped inside of a bottle, was able to lift it—while still in the bottle—and place it in its spot.

Ephippas also went to the Red Sea to fetch the demon Abezithibod, who was stuck underneath a "pillar of air" that he was apparently obliged (presumably by God, or by Moses) to continue upholding. This had occurred in relation to the parting of the seas during the Exodus. Together, Ephippas and Abezithibod brought the pillar to Solomon's temple, and placed it on top of the cornerstone in the entrance. The text quotes the king's testimony that follows:

> *And I, Solomon, beholding the stone raised aloft and placed on a foundation, said 'Truly the Scripture is fulfilled, which says: 'the stone which the builders rejected on trial, that same is become the head of the corner…."*
>
> *I said therefore to him: 'How wast thou found in the Red Sea?' And he answered: 'In the exodus of the sons of Israel I hardened the heart of Pharaoh. And I excited his heart and that of his ministers. And I caused them to pursue after the children of Israel. And Pharaoh followed with (me) and all the Egyptians. Then I was present there, and we followed together. And we all came up upon the Red Sea. And it came to pass when the children of Israel had crossed over, the water returned and hid all the host of the Egyptians and all their might. And I remained in the sea, being kept under this pillar. But when Ephippas came, being sent by thee, shut up in the vessel of a flask, he fetched me up to thee.'*
>
> *I, therefore, Solomon, having heard this, glorified God and adjured the demons not to disobey me, but to remain supporting the pillar. And they both sware, saying: 'The Lord thy God liveth, we will not let go this pillar until the world's end. But on whatever day this stone fall, then shall be the end of the world.'*

It seems that, in the esoteric understanding of demons held by the people who work with them (such as those whom *The Testament of Solomon* was written for, it is demons who are holding up the pillars of Solomon's Temple. We know that, to Freemasons, Solomon's Temple represents "the world as it was known in Solomon's time." Also, one of the pillars is made

of “air,” and presumably corresponds with the “pillar of cloud stretching from heaven to earth” that led the Israelites through the “wilderness” after they escaped captivity in “Egypt.” This pillar then, according to the text quoted above, remained in the sea, on top of the demon Ephippas.

The “Red Sea” where this all took place was not the inlet between Egypt and Arabia, as all historians acknowledge. This sea is described in *The Book of Exodus* as “the Flood” and “the Abyss.” Not only is this the same Flood that destroyed Noah’s world, but it’s also the same Abyss that god separated the waters of in order to created the Earth.

The Bible pretends to tell a chronological history, but every major story within it is another angle of metaphor on the same primeval events. Which is not to say that “creation” hasn’t occurred multiple times in different aeons—it has. However, this language we use forces us to conceptually separate these events into a time sequence, which doesn’t strictly work. That which is created includes time, and therefore the process of creation is not constrained by it. The Abyss contains all the possibilities of what *can* be created. It pre-existed and exists still, but not in the sense of manifested reality. Primeval chaos didn’t go away when the light was created; it simply “comprehended it not.”

So Moses, whose name means “born from the water,” is the same hero as Mithras/Saturn, who used a knife to cut his way out of the “womb of the Great Mother,” which is a title for the Abyss. The Babylonians called this hero “Marduk,” and they called the Abyss “Tiamat” (very close to the Hebrew word for it, *tehom*). They represented it as a fierce dragon that Marduk cut in half. Then, they said, he used its physical remains to fashion physical worlds.

I think it’s safe to say, then, that this adventure did not take place in “Egypt” as we commonly think of it, which is why scholars have found no evidence for it and can’t make sense of the story geographically or historically. Rather, the tale of the Israelites being in bondage in “Egypt” is really about a world that was subdued and forced to carry the burden of another world on its shoulders. It is the condition of slavery endured by those trapped inside the womb of the Great Mother.

The womb of the Greek Earth goddess Gaia was none other than Tartarus, which was Hell. It was the same place that people and gods alike were

imprisoned and tortured, often by being forced, like Sisyphus rolling the boulder up the hill, to spend eternity trying to perform some impossible task. Similarly, when the Israelites were enslaved in "Egypt," they were forced to make bricks without straw. What is the purpose of doing this to someone?

It really isn't that much different from life on Earth at present. Many people are employed at a job where the requirements for the position can never be fulfilled. Many have jobs where their employer spends more employing them than is gained from their work. A great many people work doing things that contribute nothing good to others, or even cause harm to others. Most people are indebted to others beyond what they could ever conceivably repay. Most of us have physical needs that can never be properly fulfilled, which us a significant factor in determining when we expire. Yet we must keep all of this going. The system we live in demands it.

What I suspect is that, just like in film *The Matrix* (the name of which actually means "mother" in Latin), where humans trapped inside of a mass illusion are being used as batteries, the womb of the goddess is also her stomach, and those inside provide her with energy. We live in a dream, within which our meaningless efforts generate a charge that's feeding something unseen outside of the dream. The mother is both feeding and digesting her young, a condition symbolized by the Ouroboros serpent eating its own tail.

There is no escape from this endless loop prison except to cut a way out, as Kronos did. This is how the first conscious entity, which was self-contained, first gave birth, generating the future out of eternity. Thus Kronos is remembered as the Father of Time, whose birth brought time itself into being. That cutting open of the mother from within is remembered as a courageous and creative act that helped us all to be here, instead of inside the mother being eaten. Thus Kronos, Saturn or Mithras was worshiped as a form of God, even if he also ate his children and had himself to be overcome by another.

But because he escaped the gullet of the Mother, and cleaved open her womb, we must sacrifice the first-born in place of the one who escaped. Just as the Lord took the firstborn of Egypt, he required of Israel the firstborn of their animals in place of their child. As it says in *Exodus* 13:12:

> *…thou shalt set apart unto the LORD* ***all that openeth the matrix*** *[my emphasis], and every firstling that cometh of a beast which thou hast; the males shall be the LORD'S.*

Perhaps this explains what the spirits meant when they said that the universe would begin to collapsed and fold up if the old Sun was not replaced with a new one at the eclipse. In the illustrations to alchemical texts we find depictions of the death and regeneration of the Sun, the Moon, and the five other classical planets by having the Sun impregnate the Moon. This is the subject of my novel *Genuflect*, and the reason why this statement made some sort of sense to me. However, I was still surprised at how the spirits described it to me.

In Greek mythology, as soon as he cuts himself out of the womb, Kronos (Saturn) began eating his own children out of fear of being "usurped" by them. Zeus survived to dethrone his father because his mother fed his father a decoy baby in the form of a stone. The stone was then vomited out of Kronos, along with the progeny that he'd already eaten. Many of these siblings of Zeus correspond to the classical planets.

But I think that the Mother Dragon of Chaos still exists, and she's still hungry. I have recently been thinking that the Sun, if a crystal, is perhaps a decoy stone that keeps this voracious beast satiated. If so, it's role would be just like that of Jesus Christ, said to have taken our punishment in Hell for us, and to have freed the souls that he found there (just as the siblings of Zeus were freed. As Helena Blavatsky wrote in *Secret Doctrine Volume II: Anthropogenesis*:

> *'…Christ-stone,' or Christ-Rock, 'the spiritual Rock' that followed 'Israel' (I Corinth. x. 4) 'became a Jupiter lapis,' swallowed by his father Saturn, 'under the shape of a stone.'*

Without it—without him—the Abyss would consume everything, beginning with its own "tail." The pieces of the serpent that were split to become Heaven and Earth will reconnect and become One Thing that will swallow itself completely.

Is this the idea that the "Blood Over Intent" internet cult has tapped into? These people, spreading their message primarily on YouTube, believe that the Earth is flat, with a hole to another realm at the North Pole in the center of the Earth disc. They say their goal is to "bring Heaven to Earth" and

escape the earthly prison through this hole. Are these the children of the castrated Uranus, the severed Ouroboros serpent cut in half so that reality could exist, now eager to be shat out the serpent's tail and swallowed back into the womb of the Great Mother?

When Uranus talked about folding up the universe, what was he really talking about? The North becoming the South? The top, up (the realm of Heaven) becoming the bottom, down (the realm of Hell)? That's the sort of thing that it seems to me would happen if you imagined the universe as drawn on a two-dimensional piece of paper, like the cabala's Tree of Life, or any other "universe map."

If you were to take it and arbitrarily apply it to a two-dimensional "map projection" of the world, wouldn't that make things that were "up" (the higher, divine realms) into things located in the "North"? If so, that just so happens to be right where many ancient cultures claimed was the location of the world's biggest mountain, the peaks of which reached up to Heaven and housed the realm of the gods.

When something's folded up, that means it becomes more compact, just as Uranus showed us the universe shrinking—or, rather, collapsing: Heaven and Hell merging with Earth again. The realm of the gods was thought by several ancient cultures to be in the North.

Now let's consider the direction in which the path of totality for the recent solar eclipse on August 21, 2017 traveled: from West to East, the opposite direction from that in which the Sun is observed to "travel" from the perspective of someone standing on the surface of the Earth. This confused many people and elicited conspiracy theories from others (those who believe in a flat Earth, those who believe that the universe we're in is a simulation, and/or those who believe that the sky we're currently seeing is a holographic projection).

Explanations from NASA were given. I'm not sure if any critics were really satisfied by this explanation. In fact, as of this writing, four weeks after the eclipse, dozens of videos are being uploaded to YouTube every day questioning the authenticity of the eclipse, and drawing theoretical cosmological conclusions from the observation of seemingly anomalous phenomena observed during the event. I will link or embed some of the more popular and/or compelling videos on the subject in the space below.

I myself have a few observations to share on this subject, as I was lucky enough to live near the path of totality in Oregon, and some friends of mine kindly invited me to camp with them in a prime but remote location where a gathering of 100+ people was being held to observe this event. Several people in our party recorded the eclipse with telescopes that were equipped with video output. We had all been camping there since the night before, and we all noticed intense chemtrail spraying directly above us, starting a couple of hours before the eclipse. Similar activity was reported throughout the eclipse path and it traveled through the country, creating visual interference to the point where many observers couldn't get a clear view of it at all.

Our view of the Sun itself at the exact *moments* of the eclipse seemed clear to us though. This was the case despite the fact that the spraying continued up to the exact moment of totality. Two low-flying planes worked in tandem to form a complete oblong square box over the field right next to our group (yes, us specifically), which they completed less than a minute before totality began. The sharp edges of the box rounded out a bit by the time they had finished spraying the final angle of it, but we still had what I would definitely describe as a rectangle floating next to us when the sun became completely obscured.

The solar event itself was surreal, a statement that everyone present would agree with, I'm sure. It triggered what *seemed like* deep emotions linked to ancient ancestral memories that began just before the moment of totality. I was distracted by nerves, trying to make sure that my son didn't keep his protective glasses off a moment too long. This is why I kept looking down every few seconds when everybody else was steadily looking up. That is how I was able to see something that I don't think anybody else noticed: an object directly below the Sun, but just above the horizon, present barely seconds before totality.

It was really quite large. It somewhat resembled the Moon when seen during the day. But it was larger than the Moon normally looks, and positioned as though it were rising or setting above the horizon, so that I was only seeing its top half. Also, the Moon was totally new the night before, so it should not have been visible anyway—and that's without taking into account the fact that its shadow was supposedly the thing that was obscuring the sunlight. Yet when I saw it, I remember assuming that it

was the Moon, which is why I didn't start screaming "Hey, look at that!" to everyone else. When I think back on it now, it seems like it also somewhat resembled the supposed "Earthrise" that NASA claims to have photographed from the surface of the Moon.

Unfortunately, the battery on my phone was dead, so I couldn't record anything. After totality ended, I was still filled with strange emotions. I began to realize that the Moon should not have been where I saw it (or whatever it was). But I didn't want to draw any negative attention to myself, so I only mentioned it to one person.

I was quite surprised a few days later when I was surfing through YouTube video critiques of the eclipse and stumbled upon a channel called "SonejJones" (a Janus-like palindrome). The content producer's whole concept seems to be that we are living in a hypercube, and that the Moon, as well as some of the other "planets" (for instance, Jupiter) are reflections of Earth with certain color distortions. His methods of demonstrating his models are crude, but as an armchair theorist, I don't think he's required to provide anything more at this point. Nor must he come up with a comprehensive new theory of the cosmos in order to propose a new angle on the problem based on his observations. I haven't spent enough time on this yet to comment further, but it's a perspective that I will definitely be considering in the future.

It doesn't seem too far off to me at all, especially considering that you can find numerous examples of people applying the cabalistic Tree of Life to a hypercube. (This works quite well, geometrically). Furthermore, each sephiroth is attributed to one of the planets in cabalistic correspondence tables (with slightly varying arrangements, depending on the source you consult. So theirs is essentially the same cosmology that "SonesJones" is proposing. Even the producer's claim that all of the planets are reflections of Earth is very similar to things one finds in cabalistic texts.

One thing you'll notice on his channel is that there are videos where he demonstrates with a plastic bendable model of a hypercube. Could this be a useful visual aid for imagining how the multi-dimensional universe might fold up the way Uranus said it will? If the "pillars" of the sky are the lines connecting the inner and outer cubes, then if they fall down, the top cube gets squished down to the bottom, and then the whole thing constricts, like an Ouroboros snake eating itself up into a little ball.

Returning again to the subject of the recent solar eclipse, note that the totality path went through the USA and no other country. It started in the Pacific, just to the West of the Oregon coast. Slanted southeast, it passed just above Florida and ended in the Atlantic. A month later, a gigantic storm of historic proportions came from the same place where the eclipse had ended, threatening to destroy Florida. In that same general area, just off Florida's tip and underneath the water, there are some ancient ruins that have been named "Bimini Road," which some have theorized to be ruins of Atlantis.

According to Plato, the first King of Atlantis was a figure named Atlas. The biography he gives the appearance that this Atlas is a separate character from the Titan who holds up the sky. But in the analysis of Robert Graves found in his book *The Greek Myths*, he argues effectively that they were in fact the same, which has interesting implications. So too does the fact that, according to first century BC Greek historian Diodorus of Sicily, the first king of Atlantis was Ouranos (Uranus). I first noted this fact when I came across a mention of it a few weeks ago in Blavatsky's *Anthropogenesis*. There she also makes a great many fascinating claims about Atlantis, which I will get into momentarily.

According to Plato, the Atlas whom Atlantis was named after was the son of Poseidon, the first of his ten sons by the mortal lady, Cleito. He describes how Poseidon enclosed the hill on which Cleito lived all around her, making alternate zones of sea and land. He did this to imprison her, so that she could not escape, and so that nobody could ever get there to rescue her.

He divided this structure, which he called "Atlantis," among the ten sons he had with Cleito. He made Atlas the chief king, and gave him the center portion of land with his mother's house on it, which was the best plot. The other sons received portions of land from the outer rings of the labyrinth in descending order from their birth. They were each given absolute control over their portion, to rule as tyrants over the populace.

In 2001, the spirit of Cain told me and Brian Albert on the Ouija board that the fall from the Garden of Eden *and* the Biblical flood were both related to the destruction of Atlantis. This claim gains credence when you consider that the word "Eden" might share common roots with the name "Poseidon." Recall also that one of the spirits in this last séance spelled out the word

"ODEN." Eden also sounds a lot like "Edom," the name of a detested race in the Old Testament, descended from Jacob's brother Esau.

Just as Cain said that Eden was ruled by ten "Molochs," and Plato said there were ten kings of Atlantis in total, the Bible says that there were ten "dukes" of Edom. The kings of Edom are described in cabalistic texts as the demonic rulers of the Qlippothic Tree of Death (with spheres antithetical to the ten sephira on the Tree of Life), which I will analyze in more detail shortly. The cabalists portray the dukes of Edom as if they still rule—in Hell—and can be contacted for use in magic.

If Cain's claims to us were correct, then the name "Adam" and the word "Atlantis" are most likely related as well. In his book *Atlantis: The Antediluvian World*, Ignatius Donnelly presented several root words similar to "Atl" that indicate it being an ancient word meaning "water" that is descended from a lost mother language. The "lant" syllable has a similar etymology, he says, meaning "land." So "Atlantis" is a place-name meaning "land-water."

It is important to recall that Plato's version of the Atlantis myth was never finished. He prefaced it by mentioning that their land sunk beneath the ocean, but then the manuscript trailed off before he described it in full detail. Helena Blavatsky, deliberately blurring (correctly, I think) the fabled Atlanteans with the "Atlantes" nation that Herodotus wrote about being in Western Africa, mentions in his report that the people who lived there never dreamed while sleeping.

To me, this seems to indicate that perhaps their entire life was a dream. Recall that the Titan Kronos was said by Plutarch be asleep in chains in Tartarus, his dreams influencing our reality here on the surface of the Earth. Some people even hold council with him in their sleep, he wrote. I think of both Atlantis and Tartarus as being nebulous zones of non-reality, dreams in themselves, like the chaos of the Abyss outside of the Universe—surrounding us on all sides, both up and down.

Tartarus, we know, is to be viewed as both underneath and also inside the Earth. We think "inside" because it's said to be Gaia, the Earth-goddess's womb, out of which the Titans sprang in the first place, and to which they returned as prisoners after they were defeated by Zeus.

But from what Uranus was telling us on the Ouija board, Tartarus is the chaos surrounding everything that exists. Perhaps what's "inside the Earth" is really a portal leading to it, a vagina leading to a womb of nothingness, from when possibilities in potential take form in solid reality as they are birthed into the Earthly realm. It also seems to be a place where things that have been real before are ostracized, to be remembered as fables, but not considered history—alternate forks in a choose-your-own-adventure story.

Such, I think, is the land of Nod, which Cain was banished to after the murder of his brother in *The Book of Genesis*. In *The Book of the Cave of Treasures*, this place was "down the mountain"—the central world-mountain, Kardo—from where the rest of Adam's kin were living. It's also a place where people are imprisoned against their will. According to stories cited in Louis Ginzberg's *Legends of the Jews*, Cain imprisoned his wife and children there also, building cities as cages to keep them there, for the exact same reason that Poseidon purportedly built Atlantis:

> *Cain knew only too well that his blood-guiltiness would be visited upon him in the seventh generation. Thus had God decreed against him. He endeavored, therefore, to immortalize his name by means of monuments, and he became a builder of cities. The first of them he called Enoch, after his son…. Besides, he founded six other cities. This building of cities was a godless deed, for he surrounded them with a wall, forcing his family to remain within.*

But Cain's descendants vanished after the Flood, it is implied. None of them made it on board the Ark, after all. However, all of his descendants who are mentioned in the Bible have names that are remarkably similar to the first several descendants of Seth, and they are given in almost the same order. It is as if the story of Cain is that of a parallel universe that was cut off prematurely, and vanished into a forgotten realm, the "land of Nod," covered over by the waters of the Flood, just like Atlantis.

It seems almost a universal law that such "lost," "forgotten," nebulous and vaguely unreal, dream-like places are thought of as being submarine and/or subterranean— "fallen" down below. This is exactly how the Hermetic Order of the Golden Dawn depicts "the Fall" in "the Garden of Eden." They have in their literature two diagrams portraying what it was like before and after this calamitous event.

In these, the "Garden" seems to be the entire cabalistic Tree of Life, meaning that it's the whole universe. Eve supports Adam, who stands on her head (with his legs crossed like Attis or a dead Templar), while she also holds up the Tree's left and right pillars with her hands. Before the "Fall," this entire arrangement is positioned on top of a seven-headed red dragon curled up into a ball occupying the lowest sephira (Malkuth, the Kingdom, or the material realm). Each of the dragon's heads has its eyes closed and is resting on a round disk, a menace *in potentia* lying dormant, waiting to be awakened.

After the Fall, the dragon has awoken, gained an eighth head, and its coils are now dominating the lower half of the Tree. Each snarling, hissing head is now positioned on top of one of the sephirotic disks. The highest region on the Tree, which the Golden Dawn refers to as the "Supernal Eden," is fortified against them all, separated from the lower portion of the Tree by the "flaming sword" and the four cherubim who stand guard to keep the rest out.

Eve, who looks totally pissed off about the whole thing, is now at the bottom of the Tree. The disc of Malkuth, which the dragon has now entirely escaped from and surrounded with two of his coils, covers the lower half of her body, as if she were either standing behind it, or sitting down at a Malkuth table, littered with used, empty dishes that she now has to wash entirely by herself. She's certainly getting no help from Adam, who continues to stand on top of her head, his useless arms now hanging down by his side.

Actually, I cannot tell if he's actually standing on her head, or just standing on the sephiroth that appears to be above and behind the top of her head. This is Yesod, "the Foundation," said to correspond to the Moon. Before the Fall, the humans are shown standing in front of the sephira of the middle pillar, naked and proud in full, vibrant color. After the Fall, two sephira act as fig leaves for them, hiding their nakedness. Malkuth hides Eve, while Tiphareth ("Beauty," said to correspond to the Sun) hides the middle of Adam's body.

Therefore we are being shown Adam now "clothed with the Sun," with the Moon at his feet, exactly how the figure of Virgo, and a certain pregnant woman in *The Book of Revelation*, are depicted. This very same figure (overtly sporting a shining golden sun in front of her body while standing

on a white lunar crescent) is shown with wings, occupying the Supernal Eden by herself, in front of the rainbow-colored rings that fill in the rest of that top-most sephirotic circle on the diagram.

After the fall, the woman clothed with the sun in the Supernal Eden has split off into the three persons of the trinity, who have all turned monochromatic, and the rainbow-colored circles that filled the background before have disappeared. Furthermore, the dragon is now pink, not red as before, and so is the flaming sword that protects the highest sphere. This color is also seen on two of the cherubim. The Sun (presumably the Hyperuranian sun), which was before so central to upper Eden, is no longer shown in that uppermost sephiroth.

I have to think the abundance of the color pink on the Tree of Life is related to the fact that the Sun and the rainbow-colored concentric disks are gone from the Supernal Eden. After all, modern science claims that pink light is an illusion that our brains create to process light beyond the visible spectrum. When the visible colors are plotted out on a circle (rather than a horizontal line), there's a gap where pink is: it doesn't really exist.[xi]

This space is opposite on the color wheel to the space occupied by the color green. This is the color of the *aurora borealis* and the "green ray" that is sometimes seen to appear on top of the Sun. It is associated in legend with the Hyberborean Sun and the Hyperuranian Sun.

The motivation of those trapped below, like demons in Hell, or like the Cainites in *The Book of the Cave of Treasures*, is to bring those who have usurped them down as well. Before the Fall, the subjugated Dragon is asleep, dreaming of the day when he will awaken, overcome the Man, drag his woman down to Hell, and penetrate the Supernal Eden once again. The Golden Dawn's literature said that this was accomplished by tricking the woman, who was supporting the entire Tree above her, to stoop down to pick up some fruit beneath her. This is what caused the lower part of the Tree to fall into the jaws of the waiting dragon heads.

The "woman clothed with the Sun" in *Revelation* also had a dragon waiting to devour her child. We are seeing the illustration of those verses in these Golden Dawn diagrams. The Sun covering her womb in the Supernal Eden is the child Jesus. After the Fall, the dragon has devoured it. This happened

when Christ descended into Hades, the belly of the Beast. That's how it gained the additional eighth head.

But I think it was only temporary. Eventually, the Tree will be restored again, and the Sun will shine in Eden once more. But it's never really done. This is the continuous loop connecting the End of the World to the restoration of Paradise, the war between God, Man, and the Devil.

As Baphomet told me on the Ouija board in 2003, has happened both in the past and in the future simultaneously. He told us that this war was "OVER NOW" because "NOW IS REALLY SOON." Events in the Garden and events at the End are taking place presently from his perspective, which is outside of time.

These events in particular are closer to the outside of time, because they are closer to the edges of reality. Just like there's a gap between the ends of the visual spectrum when it is plotted on a circle, the Earth timeline can be turned into a circle, with a space between the beginning and the end where eternity rests. I think we go through this process over and over again. It's the death and rebirth of the Sun, as the Devil pulls it down from the sky in vengeful anger, and it's a ritual that all of creation does forever into infinity.

> *Let me take you down (take you down to Hell, where I've been)*
>
> *Cause I'm going to (the First Cause)*
>
> *Strawberry Fields (source of the fake pink light)*
>
> *Nothing is Real (the eight-headed pink dragon envelopes us in illusion as the Void of Chaos takes over Creation, making the unreal the only thing that's "real")*
>
> *And nothing to get hung about (Like Jesus, like Ouranos, like the Hanged Man)*
>
> *Strawberry Fields Forever (within the pink light is the place of eternity)*

Those who have Fallen are obsessed with *taking down* those who are above them. Returning again to *Anthropogenesis*, Blavatsky quotes Herodotus saying that those of "Atlantes" were known to 'daily cursed the sun at his rising and at his setting because his excessive heat scorched and tormented them.' She then quotes her own (presumably channeled) commentaries, stating:

‘They (the sixth sub-race of the Atlanteans) used magic incantations even against the Sun’—failing in which, they cursed it. The sorcerers of Thessaly were credited with the power of calling down the moon, as Greek history assures us.

This fits right in with the subject matter of *Genuflect*, as well as the depictions of Baphomet discovered and reproduced by Joseph von Hammer-Purgstall in *Mysterium Baphometis Revelatum*, which he believed to be actual Templar artifacts. On those, we see “Mete,” a hermaphroditic (and thus more accurate to the original) version of the Persian-Roman goddess Cybele, pulling the Sun and the Moon (shown inverted) down from the sky. Or, at least, that’s been my interpretation of it for some time. Considering the fact that the Sun and Moon are shown upside-down while Mete is standing upright, and the cuffs of the shackles connected to them are not directly connected to her legs, there could be more to it.

After all, this image in particular seems to have been what inspired Eliphas Levi to draw Baphomet in the way that he did. In color versions of this plate, we see the demon’s right hand forming the *mano pantea* with his first three fingers (a sign of benediction), pointing them upward at a golden crescent that appears floating above it, screen left. Meanwhile, the left hand, forming the same gesture but pointed downward (making it, thus, a sign of malediction, or cursing) is aimed at a darker, reddish-brown crescent located below it, screen right (the same color the Moon takes when there’s a lunar eclipse).

Levi’s own writings explain the attitude in which he depicts Baphomet in his book *Dogma and Ritual of High Magic* as “his two hands forming the sign of hermetism, the one pointing up to the white moon of Chesed, the other pointing down to the black one of Geburah.” Thus, these two crescents are usually explained by occult writers as being “the waxing and waning Moon.”

However, consider the fact that in the color version of the picture, one of the crescents resembles exactly what the Sun looks like during the solar eclipse, and the other one has the same color as an eclipsed Moon. It seems to me that this picture is telling us something about the nature of these celestial events. Also, it seems that the symbolism is connected to the original “Templar” depiction of Mete found by Hammer-Purgstall. The Sun and Moon both being eclipsed simultaneously is *equivalent in symbolism* to

them being pulled down and/or overturned, as we see in the Mete image. Worthy of note here is the fact that other idols of Mete reproduced by Hammer-Purgstall are covered with depictions of the patterns of multiple crescents of sunlight that appear on the ground and other things during a total solar eclipse (called "shadow bands").

Then think about exactly what Herodotus said about the people of "Atlantes," whom Blavatsky equates with the Atlanteans. He said that they tried and failed to control the Sun. This is perhaps what Baphomet is trying to do with his upward-pointing hand raised towards it in a spell-casting gesture). But they were successful in bringing down the Moon (which is perhaps what Baphomet is doing with his downward-pointing hand).

This same symbolism is also reflected—perhaps not coincidentally—the path of the solar eclipse of August 21, 2017 when drawn on a US map. I produced a video about Hurricane Irma and the Germanic legend of Irminsul, the pillar that holds up the sky in that mythology. In it, I explained symbolism I saw in the eclipse in regards to the present and future status of the United States of America.

It involves the same symbolism as the civil war: cutting the country in half, dividing the South from the North, and pitting the black against the white (symbolically, light versus darkness). I also mentioned that both the hurricane and the eclipse had the metaphorical effect of "cutting off Florida." (I did *not* mention Manly P. Hall's theory that Florida is the "Isle of Saturn" that Plutarch wrote about, implicitly connecting the Americas to the legend of Atlantis.)

I will now suggest to you potential aspects of these symbolic connections that you might not have considered. To me, the eclipse represented the same gesture that takes place at the culmination of the rooftop sex ritual in *Genuflect* when the character representing the old Sun is forced to bow down to the new Sun. I see this encoded in several aspects, including the slanted path of the eclipse itself when plotted on a US map, which brings to my mind a figure on bended knee. I see the United States half-genuflecting (on one knee only) to something that has dominated it. This is the position that Shu, the Egyptian equivalent to Atlas, takes when holding up the sky. This is directly relevant to America's probable role as both the old and "New" Atlantis. Basically, the idea is that just as Atlas purportedly upholds the heavens, Atlantis, as a fallen realm, is now holding up a realm built on

top of it. Blavatsky makes some interesting points that seem relevant here, citing the work of nineteenth-century Irish scholar Sir Theodore Martin. She writes:

> *Atlas is said to have been compelled to leave the surface of the earth, and join his brother Iapetos in the depths of Tartarus. Sir Theodore Martin is right in interpreting this allegory as meaning, Atlas 'standing on the solid floor of the inferior hemisphere of the universe and thus carrying at the same time the disc of the earth and the celestial vault -- the solid envelope of the superior hemisphere' . . . (Memoires de l'Academie des Inscriptions, p. 176). For Atlas is Atlantis which supports the new continents and their horizons on its 'shoulders.'*

Perhaps, then, you can imagine what went through my mind when, for the second year in a row, the Masonically-significant date of September 23 was marked with public reenactments of the mourning ritual that Masons do for their imaginary hero Hiram Abiff (a stand-in for the demons who are said to have built it). I am of course referring to the kneeling protests that started the football seasons both this year and last, but appear to have much more momentum this year.

September 23 is the date on which Freemasons observe the Autumnal Equinox, marked as the date on the screen-right pillar on their Royal Arch tracing boards, and the Vernal Equinox marked off on the screen-left pillar, with the keystone joining them at the top of the arch (or sometimes shown removed to let in the rays of the Hyperuranian Sun). It's also the date that the ladder of seven steps leads to, according to *The Secret Societies of All Ages & Countries—Volume 2*, by Charles William Heckethorn. But there's much more, for September 23 is also the date on which Freemasons observe the martyrdom of Hiram. The Masonic ritual revealing the mysteries of Hiram involves half-genuflection to his body, lying dead in a shallow grave.

Last year on the very same day, I published an article on my website noting the obvious synchronicity about this public display of kneeling occurring on Hiram Abiff's death date. I also appeared on the Ground Zero national radio program, hosted by Clyde Lewis, to talk about this. All the while, I was thinking to myself about what a strange coincidence it was that I had just begun writing a novel named *Genuflect*.

Well, I surely did not anticipate that they would be doing the same thing again at the beginning of football season this year, making the kneeling protests the top headline in all major newspapers once again on September 23. Moreover, this year the symbolism is a lot more ominous, due to the viral rumors stating that certain astrological alignments within the constellation of Virgo would presage the event spoken of in St. John's Revelation in which a woman described identically to that of the figure of Virgo gives birth to a male child. Somehow, this led people to think that the world would "end" on that date.

Just as ominously, particularly if you live in the United States of America, there was this year the added symbolism pertaining to the solar eclipse that had happened only a month earlier. As stated above, I felt that this foreshadowed the splitting apart, the collapse, and the defeat of America. It is hard not to notice that this same symbolism seems reflected in this mass public gesture of bowing down. Even the angle of the knee and legs bent in half-genuflection reflects the eclipse's path of totality as it cut through the United States. Normally bowing is a gesture of submission to a dominant force—at best, to be polite; at worst, to beg for mercy (which is "politely" implied in the former case anyway). It's also a gesture of shame, the attitude a dog takes when it's been caught being bad, again for the same reason: to elicit mercy from the master.

It's nothing new to adopt a gesture of shame in order to *cast shame on others*, particularly members of one's own group. In this case, all Americans are clearly supposed to feel ashamed of their nationality when they see athletes kneeling instead of standing proud during the national anthem at a quintessentially American event like an NFL game.

Moreover, the issue for which Americans are being shamed, the purported reason for deliberately creating this symbolically evocative divide between "black and white America," isn't just police shootings, is it? The real undercurrent is, of course, the America's history pertaining to slavery.

A statement frequently heard in any "racial debate" in the United States today is that the country was "built on the backs of" African slaves. This imagery has multiple layers, just like the universe does.

First of all, there's the idea that the sky may appear to float effortlessly above you, but it's actually being held above you by invisible pillars that

bear the burden you're not perceiving. This is similar to the idea that all white Americans are enjoying the alleged "white privilege" that their ancestors built up for them, purportedly at the expense of the ancestors of white Americans.

Then there's what's implied by the use of Hiram Abiff's supposed death date, and the use of the same gesture of half-genuflection that's also used in the Masonic ritual that commemorates it. I believe this refers to the slaves that were allegedly forced to build and prop up "Solomon's Temple" (i.e. "the world in Solomon's time," according to Masonic tradition). As we know from *The Testament of Solomon*, these slaves were demons from Hell, and like Atlas the Titan, one of them was obliged to bear the weight of the "pillar of air" that held up the "ceiling" (which, since the floor of the Temple was the Earth, must have been the firmament of Heaven).

The gesture which first came to be publicly associated with the Black Lives Matter movement (which is the group that also seems "responsible" for spreading the chic of the kneeling protest) is "hands up, don't shoot," another signal of surrender, with both arms held high and the palms held out. This happens to be identical to the Masonic "Grand Hailing Sign." It also brings to my mind the positions of the Greek Atlas and the Egyptian Shu while holding the sky above their respective heads.

Remarkably, Shu's attitude involves a combination of both the "hands up, don't shoot" gesture *and* "taking a knee." He's kneeling because he's buckling under the weight of the firmament. In the process, he's also baring his belly like an animal succumbing to its master, while bowing to that master in obeisance, submitting to total domination, sexual and otherwise. Indeed, in the Egyptian cosmology, the sky is a goddess named Nuit, and as Shu raises her aloft, his hands are placed on her breasts and genitals, indicating the other type of service he was obliged to give her.

The Golden Dawn has a ritual attitude just like this, which they call "the Sign of Theoricus," named after one of their grades. The title of this grade is derived from a Latin term pertaining to theorizing and consideration. Aleister Crowley's Astron Argentum order also used the same sign for their grade 2°=9°, and in their literature they openly describe the attitude as "the God Shu supporting the sky." This grade is dedicated to the element of air, and so the idea is that you are the pillar of air supporting the roof of the Temple.

However, the OTO also has another, similar gesture, described as "Isis in Welcome," used during the "Babe of the Abyss" grade, in which you form your body into the letter X, like how Saint Andrew was crucified. To me, this gesture looks like one made by a person using his body to brace against the walls and ceiling in order to keep them from closing in all around him, like the scene in *Star Wars* where Luke Skywalker and the gang are stuck in the trash compactor. It seems to me a very real possibility that this is what "Isis in Welcome" is meant to emulate, especially when you think about what Uranus told us about the universe shrinking and folding up.

Also consider the following formula for a curse that involves placing the victim's soul inside of a diamond-shaped prison, and then folding it up slowly. It comes from the book *Nightside of Eden* by Crowleyan Thelemite Kenneth Grant, which is a book about magic involving the Qlippoth, or Tree of Death. When describing the 32nd Qlippothic tunnel, Thantifaxath, the final, "nethermost cell" of the infernal Tree, he says the following, citing, in the process, fellow Thelemite Michael Bertriaux's *Monastery of the Seven Rays*:

> *The works of this tunnel include incarceration of 'tying up as a corpse' in the swathings of eternity. This is the origin of a deadly form of sorcery which consists in imprisoning souls in space by a curious method that has been described by Michael Bertriaux. The prospective victims of this particular form of attack are placed—symbolically ([Footnote] i.e. in the form of sigils…")—in a diamond-shaped figure…*
>
> *To intensify their confinement, mentally you will fold the diamond into the triad, so that two persons will struggle to occupy each of the three remaining angles of this form, which each have enough magical space for only one person. This will cause their objective conflict as they fight to occupy the same psychic and mental situs… By this method many enemies have died of occult suffocation, because they have been cut off from cosmic vitality by means of the magical walls of innermost space.*
>
> *The 32nd Path transmits astral energies from Pluto (Kether) to Earth (Malkuth). But at this utmost and final earthing of the cosmic current, a sudden reversal occurs; and this is the formula of Magick itself, that the Current having earthed itself in Malkuth now turns*

back upon itself and streaks up the Tree to dissolve in its source in the transcosmic centres of energy represented by Kether.

Thus 'Malkuth is in Kether and Kether is in Malkuth, though after a different manner.'...

Well, Malkuth is supposed to be the "Earth" plane, while Kether is generally attributed to Pluto, a.k.a. Hades in many twentieth-century cabalistic systems. So let us rephrase that last line a bit more nakedly: "Earth is in Hell, and Hell is in Earth, though after a different manner."

The claustrophobic situation described above, where the victim's universe is compacted inside of a diamond shape, reminds me of the plight of Metis in Greek mythology. Metis is the same figure as Mete, the goddess, equated by him with Cybele, that Hammer-Purgstall found featured on what he believed to be Templar artifacts. Metis was Zeus' first bride, before Hera, and was credited in Greek myths with devising the plot to poison Kronos that allowed Zeus and his siblings to escape their father's stomach.

After they married and Metis got pregnant, Zeus became aware of a prophecy that a child of his born from Metis would usurp his position as king of the gods, just as he had done to his father, and as his father had done to his grandfather before him. So he swallowed Metis whole just before she could give birth to their daughter. So Athena was born within the body of Zeus, and she later had to be released through a hole in his head because she was making too much noise in there.

Metis, however, purportedly remained inside him, where she was forced to give him advice on how to be a wise ruler (since her name means "cunning," "prudence," and "wisdom"). Some Greek depictions show her standing underneath his throne as he sits upon it, as if propping him up with her head and feet. It perfectly depicts the original position of a wife, which is as a slave to her husband, created by God to be his "help meet" (*Genesis* 2:18). This is why in the Golden Dawn diagram of Eden before the Fall, Eve stands on the bottom supporting the whole Tree, while Adam stands on her head.

It seems appropriate, then, that the "Isis in Welcome" gesture is officially named the "Sign of Mulier," after a fourteenth-century Anglo-French word that translates to both "wife" and "born in wedlock." Dictionary.com says "A tone of contempt often attaches to *mulier* and its derivatives.

Wictionary.com says that *mulier* means "woman" in Latin from *mollior*, meaning "softer, weaker"… "comparative of *mollis* ('soft, tender')." This brings to my mind the she-goat Amalthea who is said to have nursed Zeus when he was a babe in exile, whom he afterwards sacrificed, making a buckler out of her skin. Her name is translated as "tender," as this word originally meant "nurse" in English.

These connections with the life of Zeus and his relationship with his surrogate goat mother seem to go along with the fact that Crowley also labeled the Sign of Mulier as the "Attitude of Baphomet." In *The Book of Thoth*, Crowley wrote "that Baphomet's pictorial correspondence is most easily seen in the figure of Zeus Arrhenothelus." I could not find any other examples of "Arrhenothelus" use anywhere, but I note that it is very similar to "Arsenothelus," a word meaning "hermaphrodite" that is used in Hammer-Purgstall's *Mysterium Baphometis Revelatum*. Crowley was clearly quite familiar with this text, but could have easily misread this word, and those copying him would not have known any better.

The point is that this shows the connection between this hand gesture (similar to the "raise the roof" sign used by rap musicians), Metis the queen mother goddess as the slave of Zeus, and Baphomet. Baphomet is a goat with breasts, and Zeus was suckled from the breasts of a goat. Baphomet is a hermaphrodite called "the Goat with 1000 young," and Zeus is a hermaphrodite who gave birth to his own daughter. And just as Baphomet may have been the demon who built and upheld Solomon's Temple, Zeus forced his female counterpart to hold up his throne.

On the cover of Manly P. Hall's book, *The Secret Teachings of All Ages*, there is an illustration showing a young male Egyptian on standing on top of a pyramid with no capstone, just like the one found on the Great Seal of the United States featured on the back of the one-dollar bill. He is making essentially the same gesture, with his arms and his eyes raised up to heaven. In his left hand he holds an ankh that shines at the top like a magic wand. The same picture in found in the middle of the book, with the following explanation:

> *In this picture is concealed the allegory of the Lost Word. The Master Mason, having completed his labors, becomes a worker on a higher plane than the one in which the ordinary builder is permitted*

to work. The Master Mason becomes the capstone of the Universal Temple.

But did Solomon's Temple ever even really exist in physical reality? Considering what I told you before about Russian researcher Anatoly Fomenko's research into the potential falsehood of the chronology of history, and the fakeness of all ancient history, I am quite skeptical. When it comes to the "Holy Land" over which people have been fighting for centuries, they may all be projecting a mirage onto a barren landscape. In *The Key to Solomon's Key* by Lon Milo Duquette, Thomas L. Thompson, Professor of Old Testament, University of Copenhagen, is quoted as writing:

In writing about the historical development of Palestine between 1250 and 586 (BCE), all of the traditional answers given for the origins and development of 'Israel' have had to be discarded. The patriarchs of Genesis were not historical. The assertion that 'Israel' was already a people before entering Palestine whether in these stories of in those of Joshua has no historical foundation. No massive military campaign of invading nomadic 'Israelites' ever conquered Palestine. There never was an ethnically distinct 'Canaanite' population whom 'Israelites' displaced. There was no 'period of the Judges' in history. No empire ever ruled a 'united monarchy' from Jerusalem. No ethnically coherent 'Israelite' nation ever existed at all… In history, neither Jerusalem nor Judah ever shared an identity with Israel before the rue of the Hasmoneans in the Hellenistic period.…

Furthermore, there is almost universal agreement that the works [of the Old Testament] cannot be traced any further back in time than the sixth century BCE. Prior to this the historical and archaeological fingerprint of a Hebrew people united by a single religion occupying a nation with its headquarters in Jerusalem is non-existent. Indeed, according to Norman F. Cantor, Emeritus Professor of History, Sociology, and Comparative Literature New York University, Rhodes Scholar, Porter Ogden Jacobus Fellow at Princeton University, and Fulbright Professor at Tel Aviv University:

The first millennium of Jewish history as presented in the Bible has no empirical foundation whatsoever.

Perhaps when Hall talks about the Master Mason working "on a higher plane," he means working in a dimension in which one's works are not necessarily visible. Maybe that's why the capstone is missing: you can't really see it. Or according to Hall, you *are* the capstone, and when you get to that level, that becomes your work. What appears to be a place for a *capstone* from the ground level is really the location of the *cornerstone* for a temple built in a higher plane.

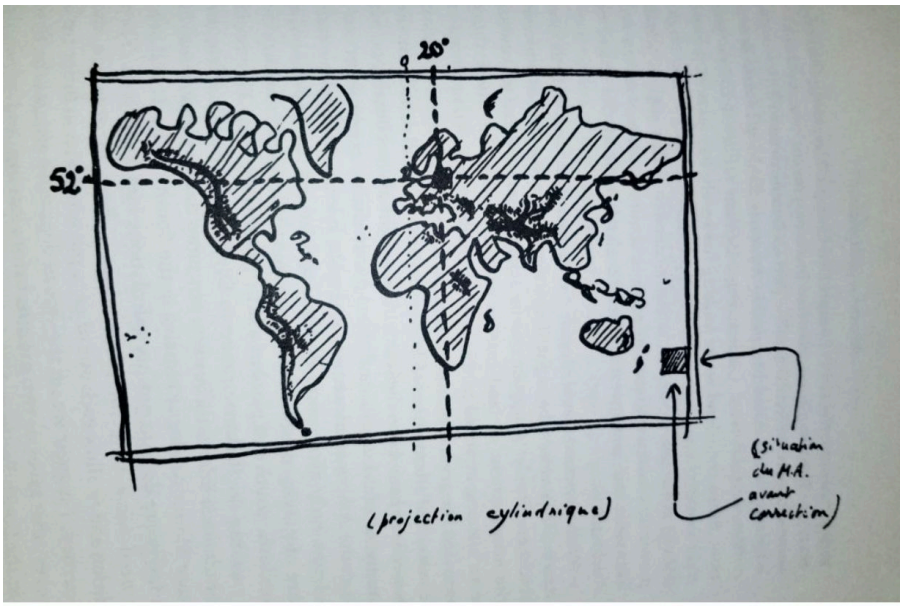
This made me think about the capstone on the pyramid on the Great Seal of the United States, featured on the back of the one-dollar bill. The capstone has the All-Seeing Eye on it, and it's shining while floating above the rest of the pyramid, which has a truncated top, just like the one the man is standing on top of in *The Lost Keys of Freemasonry*. It occurred to me that perhaps there is someone holding the capstone there that we can't see, because they are operating from a dimension that is mostly invisible to us.

This then caused me to ponder once more the line from the mysterious poem *Le Serpent Rouge*, published by the Priory of Sion. Its purported authors of which (Louis Saint-Maxent, Pierre Feugere, and Gaston de Koker) were purportedly all found hanged to death shortly after its publication (although I suspect the real author to be Jean Cocteau). In the poem, the narrator is seeking the hidden place of a "sleeping beauty that he openly identifies as the goddess Isis. But the top of the mountain where she actually resides in repose is invisible to him, for as he states, "It seemed impossible for me to see the summit here the marvelous sleeping one remained hidden." But then at a certain time of day—noon, to be exact—it becomes visible to him.

Thus he is allowed to enter what is blatantly described as "a new temple of Solomon." A website dedicated to the Priory of Sion subject, Rhedesium.com, has an article pointing out that because of the Sun's angle relative to the observer during "solar noon," this is one of the few times in which it puts out "pure white light" amongst its rays, something that was apparently noted in the optics experiments of Isaac Newton.

Well, all of this seems to connect directly to the plot details of the novel *Mount Analog* by Rene Daumal, published in 1952. It describes a team of explorers who deducted from the distribution of land mass on a globe earth that there is an invisible mountain, larger than any other on Earth, out in the middle of what appears to be the ocean. They figured that this would be

needed to gravitationally counterbalance what appears to be a concentration of land on one half of the globe. As the leader of the expedition, M. Sogol ("Logos" spelled backwards) explains:



Site of Mt. Analogue

> *It is simply the bizarre apportioning of dry land and sea, which divides our globe more or less into a 'hemisphere of land masses' and a 'hemisphere of oceans.'*

By analyzing the Earth's land masses, and drawing meridians through them, Sogol notes that they cross in the Ukraine (coincidentally where a Malaysian Airlines plane met a mysterious ill fate in 2014). Sogol then extrapolates from this (in a rather more complicated way) that the mountain is most likely situated somewhere in the South Pacific. Later, after they find it, they learn that it is invisible because it is made of a form of diamond called *peradam*, so dense that it can bend light around it! It is:

> *...a clear and extremely hard stone, spherical and of variable size. It is a true crystal and—an extraordinary instance entirely unknown elsewhere on this planet—a curved crystal. In the French spoken in Port o'Monkeys, this stone is called peradam. Ivan Lapse is still puzzled by the formation and the root meaning of the word. It may mean, as he sees it, 'harder than diamond,' as is very much the case, or else 'father of diamond.' And some say that diamond is in reality the product of the disintegration of peradam by a sort of squaring of*

> *the circle or, more exactly, cubing of the sphere. Or else the word may mean 'Adam's stone' and have some secret and profound complicity with the original nature of man. The stone is so perfectly transparent and its index of refraction so close to that of air in spite of the crystal's great density that the inexperienced eye barely perceives it. But to any person who seeks it with sincerity and out of true need it reveals itself by a brilliant sparkle like that of a dewdrop. Peradam is the only substance, the only material thing, whose value is recognized by the guides of Mount Analogue. Therefore it remains the basis and standard of all currency, like gold in many countries.*

Just like the *peradam* itself, Mount Analogue remains invisible except to those who seek it, know where to look, and are worthy of finding it:

> *High up and far off in the sky, above and beyond all the successive circles of rising crests and whitening snows, in a dazzling brilliance the eye cannot bear, made invisible by excess of light, Mount Analogue lifts its ultimate peak. 'There, on a summit as pointed as a needle, broods the solitary being that occupies all space. Up there, in the rarefied air where everything freezes, subsists the crystal of ultimate stability. Up there, unprotected from the sky where everything burns, subsists the perpetual incandescence. There, at the still centre resides the Being who beholds each thing accomplishing its beginning and its end.*
>
> *And now we have landed on the unknown continent, this kernel of higher substances implanted in the earth's crust, protected from the eyes of the curious and the greedy by the curvature of its space—like a drop of mercury, impenetrable by virtue of its surface tension to the finger that seeks its center.*

The manner in which the mountain reveals itself to them is similar to how the narrator in *Le Serpent Rouge* discovers the "hidden summit" of his sought-after holy mountain. It happened during a certain time of day, specifically, "just as the sun was going to disappear over the horizon." On the island, the horizon is a bit different than elsewhere on Earth. As the narrator describes it:

> *…it rises perceptibly from dawn to noon following the sun, then sinks from noon to dusk by an optical phenomenon Sogal is racking*

his brains to figure out…

Their cameras don't even work there because of the alleged "gravitational" effect of the mountain on the light. Amazingly, to bolster the claim that the cause of the seeming optical displacement is gravity, the narrator cites an observation made by astronomers during a solar eclipse! He says:

> *Now suppose that this invisible structure around the continent repels not only so called material bodies, but light rays as well. The navigator aboard the ship will sail around it not only without touching it but without even seeing it.*
>
> *…I imagine that a body does in fact exercise a repellant action of this kind on rays of light which pass close to it. This fact, predicted by Einstein, was verified by astronomers Eddington and Crommel on 30 March, 1919, during a solar eclipse. They established that a star can still be visible even when, in relation to us, it has passed behind the solar disk.*

That date of March 30 just so happens to be the date on which the pre-Easter rape and murder rituals in my novel *Genuflect* begin, for the purpose of causing the death of the Sun, and in the story, several solar anomalies are created by doing this, making for a spectacular show in the skies over the City of London. It's also just a day before the date on which John Dee published *Monas Hieroglyphica*. Furthermore, the alleged "bending" of the light of the stars during a solar eclipse is seen by flat-Earthers as evidence that of the correctness of Einstein's general theory of relativity, but of the idea that the cause of eclipses is has not been adequately explained by science. Curiously, the date given in *Mount Analogue* for when this solar eclipse and optical experiment took place in 1919 is incorrect, either because of an error, or because it hides a secret message. The actual date of these events was May 29 of that year, not March 30.

In the story of *Mount Analogue*, the "invisible mountain" is presented as a place suitable only for the elect. It is run in some ways as a brutal regime. Those who cannot obtain the necessary money to sustain their livelihoods there are condemned to death. This is a real danger, because a debt is incurred as soon as you arrive on the shores of the mountain's hidden island continent. As the narrator explains:

> *The guide who received us had handed over to us, as an advance, a sack of metal tokens that serve as currency to exchange for goods and services…. Each new group of arrivals receives this form of advance to cover initial expenses….*

This debt must be repaid, and so, says the narrator, many people do odd jobs to try to earn the money to pay it off—much like illegal immigrants in the modern world often become indentured to whoever aids them in the passage to their new home. But usually, the narrator implies, this type of work doesn't yield enough money tokens to repay the debt. "The only true means of repaying one's debt in full is in *peradams*," he says. When a member of his party asks the natives what would happen to them if they didn't succeed in repaying the debt, he was told:

> *When you raise chickens… you give them grain, which they have to pay back in eggs once they become hens. When a pullet doesn't begin laying eggs at the proper age, what becomes of it?*

These words were taken rightly by the travelers in the story as a death threat. Perhaps this has something to do with Daumal not finishing the book, which ended abruptly right after his characters' arrival on the island, called by the character Sogol "the path uniting Earth and Heaven." He had begun working on it in 1939, just after being told by a doctor that he would probably not live long because of having suffered through years of tuberculosis. The writing was interrupted for three years by the German occupation of France, which forced him and his wife to flee to various locations, suffering much. Daumal wrote two more chapters in 1943, but relapsed while working on it, leading to his death in 1944. He was working on it the very day that he died, at age 36.

Sometimes I think certain truths are not yet publicly known because the people who would tell you about them are always killed before they can finish composing an intelligible explanation—which sometimes requires the form of fiction, poetry, music, or some other form of art. They are killed by those who would rather not have the hidden path to Eden revealed to the public, and I don't think the interested parties are limited to incarnated humans. Divine secrets simply cannot be revealed before you are struck by lightning from above.

The idea of creating a secret invisible place on Earth for the "elect" to hide in shows up in Ayn Rand's *Atlas Shrugged*. There, society's elite, led by a renegade genius engineer, decide to rebel against society's needy, useless masses and retreat into a hidden world of their own. It's an invisible realm they've named "Atlantis," hidden inside the Rocky Mountains by some kind of force field invented by the society's founder, John Galt. This little modern-day Saturn (Lord of Misrule during the legendary "Golden Age") populated his hidden kingdom of perfect anarchy with society's true elite. Galt selected them personally and, one by one, presented them with an offer that, for some reason, none of them chose to refuse.

The result is that each of them decides to walk out on his or her life, including all business and family obligations, so that they can disappear into "Atlantis" in the Rockies, and live without rules or expectations in this land of perfect freedom. In so doing, most of them chose to commit some catastrophic act of sabotage against their own handiwork. Mines, factories, and railways are blown up with explosives, leaving heaping, burning piles of ruin, including a petroleum fire that nobody can put out because everybody smart enough to figure out how has already disappeared into Atlantis.

The man who does this last act in particular leaves behind a sign stating "I'm leaving it as I found it." This is all connected to the title, of course. It's a "fuck you" to humanity. The message is: "We, the 'Titans of industry' who keep the sky from falling like Atlas, are going to 'shrug' and let everything collapse on top of you." This is the "shrug of 'whatever'" embodied in the Cremation of Care ceremony at Bohemian Club meetings. The Lake of Fire imagery in the scene mentioned above (the burning pit that cannot be extinguished) is a clear channeling of the spirit of those trapped in Tartarus, enslaved and forced to hold up the pillars of Heaven and Earth (or "Solomon's Temple," as its presented in *The Testament of Solomon*).

The little snot who gets this all started—John Galt—invents a free energy machine (a "mini particle accelerator" harvesting atmospheric energy, as it's described with unintentionally comedic sincerity in the film version). But then he realizes how much he hates humanity, and that they don't deserve to benefit from his invention. In fact, he decides to take it upon himself to

teach society a lesson. So he runs away, vowing as he leaves to "stop the engine of the world."

He plans to do this by persuading all the other "pillars of society" like himself to following him to his hidden underworld of Atlantis. Inductees are all forced to spend the first night alone in a particular room in John Galt's house. (Weird, right?) They are made to take a vow "never to live for another man, and to never ask another man to live for me."

Actually, Rand commits the common mistake of writing that Atlas holds up "the world," rather than the heavens. But maybe this was done on purpose, considering the tradition in Solomonic magic that the world's foundations are being held up by demons enslaved in the underworld. After all, Rand's real name was Alice Rosebaum, but she chose to name herself something remarkably close to the Hebrew "Ayin" ("eye") and "Ain" ("nothing," sometimes transliterated as "Ayen," and even, when from Arabic, as "Ayn"). Biologically Jewish and raised in an allegedly "non-observant" Jewish household, she probably would have at least been aware of the dictionary meaning of her chosen pen name (if not also the esoteric expansion of that meaning). The eye and the zero are two cabalistically significant and related concepts. As Aleister Crowley wrote in the footnotes to *The Book of Lies*:

> *In Hindu philosophy, it is said that Shiva, the Destroyer, is asleep, and that when he opens his eye the universe is destroyed—another synonym, therefore, for the accomplishment of the Great Work. But the 'eye' of Shiva is also his Lingam [his penis]. Shiva is himself the Mahalingam, which united these symbolisms. The opening of the eye, the ejaculation of the lingam, the destruction of the Universe, the accomplishment of the Great Work—all these are different ways of saying the same thing.*

I'm not quite sure if this line is in her book or not, but in the film version, the main character, Dagny, actually calls the man who sabotaged her #93 railroad line by the same title as Shiva. "You destroyed my line!" she says. "You're the destroyer."

Though she never professed to have interest in anything mystical (quite the opposite), and Aleister Crowley never mentioned her by name, the two were contemporaries, and there are numerous thematic similarities between the

writings of both people. Satanic church founder Anton LaVey was an open admirer of hers, and described his invented religion as “Ayn Rand with trappings.”

Whether or not she was a practicing Satanist, she was definitely channeling occult—and specifically Thelemic (Crowleyan)—themes in her work, as evidenced by her choice of the number 93 for the railway line that figures in a pivotal scene in the novel. I certainly wouldn’t put it past the woman to choose a cabalistically-significant pen name for herself, or to embed such themes in her stories.

As a relevant aside, also, note that there are projects at the CERN large hadron collider in Switzerland named “ATLAS” and “ALICE.” These names were chosen because the quantum physics projects taking place there are about discovering the foundations of the universe (like Atlas), probing the hidden depths of matter (like Alice down the rabbit hole), and creating portals to parallel universes (like Alice through the looking glass). This is disturbing to some observers because CERN has been the target of numerous internet conspiracy allegations claiming that its experiments are intended to open up a portal to Hell and/or to destroy the entire world/universe… all for the love of Satan, of course. One of the pieces of evidence for this is that they have a statue of Shiva the Destroyer on the grounds of their campus.

The scientists at CERN are also accused by conspiracy theorists of affecting reality in subtle ways, creating changes in the group consensus of historical memory, a phenomenon known as the “Mandela Effect,” similar to what’s done to the human victim population in the plot of the film *Dark City*, described earlier. I immediately thought of this when watching the beginning of the third *Atlas Shrugged* film, which continues the cliffhanger scene that ended the second movie. The Mandela Effect came to mind because in the middle of the scene (which they replay from its start), after the lead character Dagny crashes through the invisible barrier covering Atlantis, the woman playing her role is abruptly switched out for another actress. Wikipedia says that this was done because budgetary constraints prevented the producers from continuing with the same actress.

Whatever the reason, the effect is jarring. After the woman’s plane goes through the portal into what is essentially an artificial alternate dimension, her physical appearance changes completely, yet nobody else in the scene

seems aware that anything is different, just like the people in *Dark City* don't notice the world around them being changed constantly. In fact, as he helped her out of the rubble of her airplane, John Galt described her as though she were a fallen angel, saying:

> *Dagny, for a woman that just fell out of the sky, you look pretty damn good.*

As I watched all three installments of the film version of Ayn Rand's novel, I couldn't help but wonder if the hidden realm of Atlantis already exists: if she was either prophesying the future, or even issuing an invitation to the elite, kind of like the old *Rosicrucian Manifestos* were meant to. I mean, what if David Bowie and Prince were really taken to Atlantis to perform for the real, unknown 1% in their invisible paradise?

For years we have been told that "the elite" are cashing in their accounts and retreating to private islands, tax havens, underground bunkers, and the like, preparing for the collapse of post-industrial capitalist society. How far back in history does this trend go? We know that most large office buildings in big cities are predominantly empty. There are tax incentives for owners to sit on them rather than sell them. Sometimes it's even more profitable to allow a building to be destroyed somehow, and take the insurance money.

All of the heroes in Ayn Rand's stories are into destroying their own buildings and factories, a theme that also appears in her earlier novel, *The Fountainhead*. In that story, a genius architect dynamites an apartment building for low-income families that he was hired to design, because the owners ended up having the builders change something about his blueprint. When the Grenfell Tower, a low-rent high-rise went up in flames in London in June 2017, I must admit that I thought about Rand's characters.

I found myself wondering if the elite *really are* into destroying buildings as some sort of revenge against the poor masses whom they despise. I recalled that in *120 Days of Sodom*, the Marquis de Sade described men whose sexual fetish of choice involved renting out properties to single mothers with faults intentionally built into the design so that shortly after they took residence, the rooves would collapse on the women and children, giving pleasure to the cruel landlord who had set the whole thing up in the first place. Nowadays, in addition to the joy of committing murder and inflicting

pain, the perpetrator would probably also be rewarded with a nice insurance settlement.

So in August 2016, when I re-watched *The Fountainhead* movie from 1949 with Gary Cooper and Patricia Neal (which I had seen before years ago), and finally forced myself to struggle through the *Atlas Shrugged* film series, I noticed this running theme involving the wanton destruction of one's own work and property to punish the masses for their ignorance. I couldn't help thinking about 9/11. Was Larry Silverstein "going Galt" when he made the decision to "pull it" on building 7 that day?

Of course, there is so much symbolism to be seen in the events of that historic day, and a lot of it ties in with the motifs I've been talking about in this essay. Several people have commented before on some of the things I will now point out. I recommend William Ramsey's book *Prophet of Evil: Aleister Crowley, 9/11, and the New World Order*, where he gets into the potential esoteric meaning of some of the numbers involved.

To start with, let us note that the three buildings which collapsed could be seen to represent the three pillars in the Masonic tracing board picture, and the three pillars of the cabalistic Tree of Life. Note also that the one called "Building 7, allegedly fell without being hit by a plane (like the others supposedly were) because its "foundations were undermined." This seems related to the idea of undermining the foundation underneath the pillars that hold up the sky.

Building 7 could even be seen as symbolic of the seven stars of the Pleiades, for remember that one of the is supposedly invisible. The six visible ones have always been used for navigation. They were symbolized as doves, and doves appear in many mythic tales around the world to guide mariner heroes through rough waters in times of trouble. Even Noah was guided by a dove when adrift in the waters of chaos, as the dove helped him determine when a *solid foundation* of dry land had appeared for him to anchor his ark on.

There is a meaning hidden here in the motif patterns. One of the early names for the Americas was "Columbia," from the Latin word for dove, *columba*, which is also related to the word "column." The association between doves and navigation is most likely the reason why Christopher Columbus chose his alias thusly.

But also, using the name "Christopher," meaning the "Christ-carrier" (which he signed with an "X" for "Christ" standing in for the first syllable), indicates that part of his job was to lead like a dove and bring Christianity across the waters, just like his namesake, St. Christopher, brought the baby Jesus across the raging river in the famous fable. But in that tale, it was only because Saint Christopher was a giant that he was able to bear the burden of Christ, which included the weight of all the world's sins. Again, the theme of Atlas, and of a chosen human "column" or pillar to bear a divine weight comes up.

The next notable fact is that it was "Flight 93" that allegedly went down in Pennsylvania. (Coincidentally, Pennsylvania is called "the Keystone State," with a Royal Arch keystone and All-Seeing Eye as its official state seal.) In *Atlas Shrugged*, it is the 93 railway line that is sacrificed by terrorists radicalized by John Galt, with a catastrophic effect on the country. It was also the "93rd Floor" of the "North Tower" of the World Trade Center that American Airlines Flight 11 crashed into that day. This could be connected to Aleister Crowley's "Current 93." This is an alleged a magical line of energy that, he claimed, would define the current "aeon," when the rule of *thelema*—Greek for individual will, with a numerical gematria value of 93—would become the only law of the land, a very Randian idea.

11 was the number that Crowley associated with what he considered the most potent form of ceremonial magic, involving adult male sodomy on a male child. Rituals he wrote and other secret documents from his two magical fraternities, the OTO (*Ordo Templi Orientis*—Order of the Templars of the East) and the AA (*Astron Argentum*—Silver Star) make clear the purposes of these perverted sex rites. These are nothing less than to collapse the pillars that hold up Heaven, murder God himself, destroy the created universe, and escape to a new world where they (the chosen few) are the new gods in charge.

This is all related to the idea that "Daath" or "Knowledge" forms a hidden eleventh sephiroth on the cabalistic Tree of Life, as part of the middle pillar (the invisible or "sleeping" pillar of Beauty), near the top, between Binah ("Understanding") and Chokmah ("Wisdom"). But Daath is not "really there," the cabalists say, as knowledge is an illusion, which is the reason why its fruit was forbidden to humans in Eden.

This is also why Daath can therefore act as a portal to the Qlippoth, the dark side of existence, also known as the Tree of Knowledge or Tree of Death (for on the day that you eat of it, you will "surely die"). Daath is the only sephiroth on the Tree of Life that is shown sitting on the dividing line of the *tehom* (the Abyss) that separates the divine trinity of the top three sephiroth from the seven lower realms. It sits evenly on the fence, half-in and half-out, dangling one foot over the precipice, like the Fool in the traditional Tarot.[xii]

The seeker of hidden Knowledge of the "highest realms" has no idea what he's walking into. If the Tree of Life were a geographical map, and you were walking down the Pillar of Beauty from Malkuth (the Kingdom) towards Kether (the Crown) like you were walking down the street to the town square, you might think it makes sense to go straight through Daath, which would be right in front of Kether. Knowledge, it might *seem*, is a direct avenue to an experience of the highest realm of divinity. To you it looks real, like a painting of a road going through a tunnel looks real to the coyote when the Road Runner holds it up in front of his path. But then you would probably have a rude awakening as you broke through and plunged down into the Abyss below.

The planetary attribution given to Daath in modern systems is usually Uranus, Lord of the Sky.[xiii] But the attribution given to Kether is Pluto, the Roman name for Hades, Lord of the Underworld. Therein lies an interdimensional mystery. If your guru tells you that you've successfully "crossed the Abyss" and landed safely in Kether, the truth is that you're actually in Hell, and that's the divine state that you've been greedily seeking after all along.

"Crossing the Abyss" is the name of the initiation rite that one must go through in order to graduate from the 11th degree of the OTO to the AA, a higher order. This rite involves being kidnapped and held prisoner while all of the other members have "carnal knowledge" of your anus. This causes your soul to be snatched from your body—although they tell you it's just your "ego" or "mundane personality" dying—and lost in the Abyss, while your physical temple becomes inhabited by one of the many spirits trapped in the Abyss that are eager to escape into our world.[xiv]

This is how the "11 gate"—the portal of Daath and Uranus—leads you into the realm of darkness on the other side. This is the same bait-and-switch—

the fake gate of Heaven that leads to Hell—which many people envisioned happening to the hijackers on 9/11. We were all told that their motivation to commit mass murder and suicide was because the hijackers believed that this would get them into paradise. But that was back when most of us believed that there were hijackers and planes involved.

The fact that on 9/11 a pair of *seemingly immaterial planes* hit two column-like buildings, causing them both to collapse and a third to collapse *in sympathy*, from having its *foundation undermined*, is perhaps a hint about another impending collapse in our world involving things from an *immaterial plane of existence* sundering the pillars that keep the different planes separated. By using the words "seemingly immaterial" to describe the planes used as weapons on 9/11, I am referring to the fact that, if you watch the footage of the second plane impact closely, you'll see the aircraft fade in and out of existence rapidly as it shoots towards the building, and then immediately dissolve upon impact. The planes that were said to have crashed in Washington, D.C. and in the field in Shankesville, Pennsylvania likewise completely dissolved, leaving no wreckage.

It was almost as if those planes crashed through invisible force fields concealing entrances to Ayn Rand's Atlantis, like Dagny's plane does in the fictional story. The thought gives me chills, and reminds me of the film *Millennium* with Kris Kristopherson, in which entire planeloads of people are kidnapped by time travelers and taken to repopulate a dying future Earth, while their families at home are left to think that they died in a crash. Airplanes flying through interdimensional portals and time portals have been the subject of fiction many times, in *The Twilight Zone* and elsewhere. It's an obvious idea to have, considering that the Bible talks about the sky containing "windows" to the upper heavens, and there are numerous myths from around the world about kingdoms in the clouds. If nothing else, I'm sure you're familiar with the story of Jack and the Beanstalk, for instance.

Recall how HUGE the hole beneath "Ground 0" in New York was after the attack, how big the dust cloud was, how noxious the fumes, how long the fires burned, and how long it took for developers to build over the hole. Recall how surreal it was when the buildings disintegrated. People still argue about whether jet fuel could cause a fire to burn hot enough to melt all of that steel. Is it not possible that those towers collapsed not just "into their own footprints," but into something much hotter and deeper?

Another text written by Aleister Crowley expresses the real sentiments and motivations of the real architects of that ritual, which was indeed about breaking open the gates of both Heaven and Hell. It's titled *Liber 77*, also known as *Liber OZ* (there's that "over the rainbow" connection again). It's all just requoting his other book, *Liber Al vel Legis* (*The Book of the Law*), which he channeled from a being called "Aiwass," whom he also called "OIVZ" (another word with a gematria value of 93). The message is that they, the "Thelemites," proclaim their right to do whatever they want. But it also extols slavery for others. It says:

> *"the law of the strong: this is our law and the joy of the world." —AL. II. 21*
>
> *"Do what thou wilt shall be the whole of the Law." —AL. I. 40*
>
> *"thou hast no right but to do thy will. Do that, and no other shall say nay." —AL. I. 42–3*
>
> *"Every man and every woman is a star." —AL. I. 3*
>
> *There is no god but man.*
>
> *Man has the right to live by his own law—*
>
> *to live in the way that he wills to do:*
> *to work as he will:*
> *to play as he will:*
> *to rest as he will:*
> *to die when and how he will.*
>
> *Man has the right to eat what he will:*
>
> *to drink what he will:*
> *to dwell where he will:*
> *to move as he will on the face of the earth.*
>
> *Man has the right to think what he will:*
>
> *to speak what he will:*
> *to write what he will:*
> *to draw, paint, carve, etch, mould, build as he will:*
> *to dress as he will.*
>
> *Man has the right to love as he will:—*
>
> *"take your fill and will of love as ye will,*
> *when, where, and with whom ye will." —AL. I. 51*

Man has the right to kill those who would thwart these rights.

"the slaves shall serve." —AL. II. 58

"Love is the law, love under will." —AL. I. 57

The meaning of this last line, which is the motto of Crowley's entire magical system, is made more clear after reading his "Equinox of the Gods" ritual, in which Jesus is replaced as the chief of the divine council by Horus, said to represent the new aeon. Jesus, through his sacrifice, "broke the curse of the law," as it says in the Bible, replacing the law of Moses with the law of Love, and replacing Jehovah to become "king of kings." Therefore, at the time of the original writing, "Love is the law," if you understand the meaning of the word "is."

However, in the new aeon (which he said was coming and perhaps is upon us already, "Do what thou wilt shall be the whole of the law," which is the law of *thelema*, or "will." Therefore, love is to be placed "under" will and subdued to the new law of doing whatever you can get away with, which Crowley also called "the law of the strong." Others who are not as "strong" are to be the "slaves."

So was 9/11 the opening of a portal to another dimension where the elite are now living it up without us, "letting the slaves serve" for them down below while we remain ignorant of the giants' castle in the clouds, filled with magical treasures we can't even imagine? In *Atlas Shrugged*, because Atlantis was run on Galt's free energy machines, and without regulations, they instantly developed all sorts of amazing *Star Trek*-type technologies that were unthinkable to people on the outside.

A similar plot device involving the elite creating a hidden society for themselves, run with technology that they don't think the masses are "ready" for yet, shows up in Disney's "Tomorrowland" franchise. Apparently, in addition to the areas with this name found at Disneyland and Disneyworld, there are a couple of Disney films with this title, one old and one more modern. The idea is that "Tomorrowland" is a secret realm accessible through a hidden entrance in one of the rides at Disneyland.

In the story, Tomorrowland is run by a secret society called "Plus Ultra," the old motto about the New World beyond the Pillars of Hercules. The symbolic implications of this should be obvious to you by now. The members of Disney's imaginary Plus Ultra group have included (quite

improbably) both Thomas Edison and Nikola Tesla. The video below, put out by Disney, even suggests that children at Disneyland are abducted and taken to the hidden realm of Tomorrowland surreptitiously. The secret entrance opens up automatically for kids who have been pre-selected by undercover agents and marked with a special lapel pin.

I think this detail about Plus Ultra's special lapel pin for their chosen child victims may be a reference to a real elite secret society at Disneyland that does actually issue lapel pins to its members, and that's Club 33. You can read all about it on numerous other websites. Ostensibly, it's innocuous, but the number they chose implies a connection to the highest level of Freemasonry (the 33rd degree, which does not "officially" even exist). It's also the number of sections on the Earth map in the UN logo, and the number of facets on the crown of a round brilliant-cut diamond.

Returning to the subject of esoteric notions regarding slavery, the topic was alluded to in code during the Mithras and Uranus séance, although we did not pick up on it at the time. Just before the name of "GHENT" was mentioned, Mithras spelled out "OGFI." I took it for nonsense at the time, but then I decided to look up both words together, and found the following reference to a man named "James Ogfi" during the French Revolution. It's from *The History of Slavery, Ancient and Modern*, by W. O. Blake, 1860:

> *... A young mulatto named James Ogfi was then residing in Paris, whither he had been sent by his mother, a woman of color, the proprietrix of a plantation in St. Domingo. Oge had formed the acquaintance of the Abbe Gregoire, Brissot, Robespierre, Lafayette, and other leading revolutionists connected with the society of the Amis des Noirs, and fired by the ideas which he derived from them, he resolved to return to St. Domingo, and, rousing the spirit of insurrection, become the deliverer of his enslaved race. Accordingly, paying a visit to America first, he landed in his native island on the 12th of October, 1190, and announced himself as the redresser of all wrongs. Matters, however, were not yet ripe for an insurrection; and after committing some outrages with a force of 200 mulattoes, which was all he was able to raise, Ogfi was defeated, and obliged, with one or two associates, to take refuge in the Spanish part of the island. M. Blanchelande succeeding M. Peynier as governor-general of the colony, demanded Ogfi from the Spaniards; and in*

March, 1191, the wretched young man was broken alive upon the wheel.

The court convicted Vincent Ogfi and Jean Baptiste Chevanne, his associate, of the intent to cause an insurrection of the people of color, and it condemned them to be conducted by the public executioner to the church of Cape Francois, and there, bare-headed, and en chemise, with a rope about their necks — upon their knees, and holding in their hands a wax candle of two pounds weight, to declare that they had wickedly, rashly, and by evil instigation, committed the crimes of which they had been accused and convicted; and then and there they repented of them, and asked forgiveness of God, of the king, and the violated justice of the realm; that they should then be conducted to the Place d'Armes of the said town, and in the place opposite to that appropriated to the execution of white men, to have their arms, legs, hips, and thighs broken alive; that they should be placed upon a wheel, with their faces towards heaven, and there remain so long as God should preserve their lives. After their death, their heads were to be severed from their bodies and placed upon poles — that of Oge on the road to Dondon, and that of Chevanne on the road to Grand Riviere, and the property of both to be confiscated to the king.

Chevanne died as he had lived, the stern, unyielding enemy of the whites; but Oge in that terrible moment lost all his firmness. He implored the pity of his judges, and offered to reveal important secrets if they would spare his life. Twenty-four hours were granted him, and he revealed the existence of a wide-laid conspiracy among the mulattoes and negroes of the island; but as not much importance was attached to his communications, he was ordered to punishment. Twenty-one of his associates, among whom was his brother, were condemned to be hung, and thirteen others were sent to the galleys for life — the rest were pardoned.

Although the insurrection of Oge was ill-timed and rash, and his death that of the most degraded criminal, his name and sufferings have ever been hallowed in the memory of his race ; and the martyrdom of Ogfi was ever afterwards the rallying signal to encourage and unite the mulattoes in deadly hostility against the

whites. By this barbarous massacre the breach between these two races was made irreconcilable and eternal. ...

Later in the document there is this mention of the Treaty of Ghent of 1814 in regards to the slave trade:

In afterwards remarking upon this communication, Lord Palmerston desired the commissioners to observe to Mr. Trist, "that the two governments having, by the tenth article of the treaty of Ghent, mutually engaged to each other that they would 'use their utmost endeavors to promote the entire abolition of the slave-trade,' it seems to be perfectly consistent with the respect which the agents of each country must feel for the other country, that they should not only themselves act in strict accordance with the spirit of the engagement which their own government has contracted, but that they should furnish to the agents of the other government any information which may be calculated to enable that other government more effectually to accomplish the common purpose." Mr. Trist also alluded, in his letter, to the manufacture of goods in Great Britain expressly designed for the African trade. Lord Palmerston directed the commissioners to state to that gentleman that "if he can at any time furnish her majesty's government, through them, with any information which may directly or indirectly enable the government to enforce the penalties of the law against British subjects who may be concerned in the slave-trade, her majesty's government will feel most sincerely obliged to him.

For what reason did Mithras decide to refer to this person, James Ogfi, and, by implication, to the Treaty of Ghent? The source I have quoted above was the only one I could find on this subject. What happened to Ogfi is a very obscure detail of history. So what is the meaning?

First, let us note that M. Ogfi was executed "in the place opposite to that appropriated to the execution of white men." Here we have the presentation of the "criminal" black slave as a polar opposite of a white criminal. The implication is that there is a moral and cosmic polarity here as well: black: evil, white = good.

This might be considered a presage of the racial violence that was perhaps predestined to take place around the time of the eclipse: when the light was

obscured by the darkness along a solar path that cut through the center of the country diagonally—just as the dark spot on the Sun appeared, to the observer, to enter from the top corner of the yellow disc and to exit from the bottom corner.

Then let us consider the way in which Ogfi and the others convicted with him were displayed while they waited to die. All of their limbs were broken and they were placed up a "wheel," with their "faces towards heaven." If this were the case, would they not be in a similar position as the "Zodiac man"—bent backwards around the universe? Also, their faces and hands would be in the same position as in the Golden Dawn's "Sign of Theoricus."

But then let's look again at Dali's *Corpus Hypercubus*. You may not notice it at first, but there's a cube poking Jesus right in the back. Look at this photo of Dali holding a hypercube unfolded as a cross for comparison. Then look at the painting again. Jesus is bent backwards over that middle cube, just like the Zodiac man, and like Ogfi. If the whole cross were to be folded back into a hypercube again, with Jesus still on the outside, then his arms and legs would be bent backwards over it.

In the Gospels they describe the legs of Jesus being broken as he hung on the cross. In fact, it's said to have been an act of mercy, allowing him to finally die. In the case of Ogfi, it's specified that the limbs were broken while he was alive. But I think that maybe part of the point of Mithras referencing this event was to make a note of these similarities. In other words, Jesus was punished as a slave would be, and for the same crime: inciting a slave rebellion.

This is because, as many Christian Gnostics believed, Jesus was sent into this world to alert us to the fact that we have been enslaved and imprisoned. We are being pacified with hallucinations and oblivious to our true state as we are being drained systematically of our energies by an unseen group of entities (the Archons who put us here), and forced to bear the burden of upholding their existence. Each fallen "aeon" is forced play the role of the "cornerstone," or the "pillar," like Atlas, providing the foundation for the one that comes after it.

The idea of the sacrifice on the cross is that Jesus stepped into that role for us, allowing us to escape bondage. The open arms signify the position of

Atlas and Shu. The broken legs symbolize the position of kneeling or genuflection that the slave put in this position adopts in order to bear the burden, and also to show submission to the master.

Perhaps our hidden position of slavery is one of the reasons why the case of James Ogfi was referenced by Mithras in the séance, as well as the city of Ghent, where an international treaty laying the groundwork for the end of the international slave trade was signed.

However, the old Flemish word for the area (the meaning and origin of which is unclear) is "Ganda." To me this might possibly be a reference to Cain, who, as I mentioned before, was thought by Orientalist L.A. Waddell to be a god-king of the ancient world. In *Genesis*, Cain is said to be the builder of the first "city" (named "Enoch") in a netherworld called "Nod" (although whether it was a netherworld at the time, or only became one later, is unclear). As Waddell wrote in *The British Edda*:

> *Amongst these titles for him in the Edda is Gunn or Kon, corresponding to his Sumerian title of Gun, Gin or Gan, which thus disclosed as the source of the Hebrew "Cain," is also seen to be the source of 'Gawain' of the Arthur legend, and akin to his Egyptian title of Khonsu. His more common titles in the Edda, as we shall see, are Aegis (the Azag of the Sumerians) Bauge (the Bakuz of Sumerians or Bacchus, and especially applied to him in Babylonian records as King or Erech or Enoch (the city founded by 'Cain'), and Magor Miok, i.e., Michael (his Muku or Mukla title in Sumerian).*

Can Cain's city be thought of as a dark counterpart to the shimmering holy city of New Jerusalem? Is it, like the New Jerusalem, shaped like a cube, and like the ark constructed by the Noah-like hero to survive the Flood in the Mesopotamian *Epic of Gilgamesh* (or "Bilgamesh," as the Sumerians would have pronounced it)? That would make it the "black cube of Saturn," the sunken City of Kronos, king of the Golden Age of the Titan gods, now imprisoned in Tartarus.

As if in acknowledgement of this idea of an infernal inverse reflection of everything in the netherworld, the word "Nod" contains the same consonants as Eden, but in the reverse order. This is significant since, purportedly, the original Old Testament was written in a Hebrew alphabet that did not contain any vowels. In other words, all of the vowels seen in

subsequent translations were put there by interpretation. The original garden paradise was called, in Hebrew, “DN,” and the original banishing place of the fallen villain Cain was “ND.”

Yet another amazing discovery was made a few days ago when I was reading about John Dee while pondering these subjects. It was in a book about Dee that I’ve had sitting on my shelf for over 15 years, in a part that I had highlighted the first time I read it, way back then. It says that the archangel Uriel told Dee during a divination session to make a sigil representing himself, utilizing the Delta, the Greek letter for his name. This symbol looks like a simple triangle.

In the same session, another spirit, “King Carmara,” also told to him to make this into a lamen to wear during future sessions, “comprehending the form of thy own name, which is to be made in perfect gold….” Then another, King Bobogel, chimed in and added, “I have said Dee, Dee, Dee at length, but not too late.” A bit later, King Carmara also added some more. While holding up a measuring rod, he pointed to the end of it, then to the middle of it, and said:

> *I bear a power and a virtue that is beyond measure. Nothing is obscure which is received through him. One thing is yet wanting: a meet receptacle. There is yet wanting a stone. One there is most excellent, hid in the secret part of the depths in the uttermost part of the Roman possession.*
>
> *Lo, the right hand of God is upon thee. Thou shalt prevail with it, with kings, and with all creatures of the world; whose beauty (in virtue) shall be more worth than the kingdoms of the Earth. Go towards it and take it up. Keep it secret. Let no mortal man touch it but thine own.*

I assume “the uttermost part of the Roman possession” refers to Britain. Perhaps he was talking about the London Stone, which Dee was reportedly quite interested in. Supposedly he lived for a time near Bucklersbury, where I set the ritual scenes for *Genuflect*, because that’s where the London Stone, which I also included in my story, has traditionally always sat. Thinking about this, something else occurred to me.

When King Bobogel said: “Dee Dee Dee,” he was clearly referring to some meaning encoded within both the phonetic syllable and the first initial of

Dee's last name, particularly when written in the form of a delta, or triangle. In *Anthropogenesis*, Helena Blavatsky called the delta the "vehicle of the unknown deity." She went on:

> *A good proof of it lies with the name of the Deity beginning with Delta. Zeus was written [[Deus]], by the Boeotians,* thence the Deus of the Latins.*

In *Morals and Dogma*, Albert Pike wrote about the holy virtues of three triangles specifically:

> *The triple triangle is peculiarly sacred, having been among all nations a symbol of the Deity. Prolonging all the external lines of the Hexagon, which also it includes, we have six smaller triangles, whose bases cut each other in the central point of the Tetractys, itself always the symbol of the generative power of the Universe… Thus, too, we form twelve still smaller triangles, three times three of which compose the Tetractys itself.*
>
> *… The Hexagon itself faintly images to us a cube, not visible at first glance, and therefore the fit emblem of that faith in things invisible…..*

Considering all of the foregoing, I couldn't help but think about the cryptic message that Jean Cocteau encoded into his aforementioned mural of the crucifixion at the Notre Dame de Paris in London. Right above his signature, he had written the initials "D.D.D," along with an 8-rayed asterisk. This was the reason I had highlighted the words "Dee Dee Dee" when I found them in the book about John Dee: I wondered if Cocteau might have been referring to that somehow.

So I decided to look up the term "D.D.D." on the internet. That's when I found the most interesting things.

First, I found a website about the game and TV show *Yugioh*. Note that the game contains the same syllables as "Ouija" and "Ageio." In the context of the show and game, the letters stand for "Different Dimension Demon." Here's what the *Yugioh* Wikia site says about it:

> *….Known as **DDD** in English manga, and pronounced '**Triple D**' in the dubbed anime, [this] is a sub-archetype of the 'D/D' archetype used by Declan Akaba in the Yu-Gi-Oh! ARC-V anime and special manga chapter. The 'D/D/D' monsters serve as the 'bosses' of the*

'D/D' archetype due to most of the archetype's gameplay focusing on their summoning, along with the fact that 'D/D/D' monsters generally have higher ATK and DEF and stronger effects than non 'D/D/D' 'D/D' monsters.

'D/D/D' monsters are named after either a historical person, usually a military leader, or some form of the end of the world (e.g. 'Armageddon') and they encompass all of the Extra Deck Summon Monsters (except Link Monsters) as well as some Main Deck Effect Monsters. Most of them have an attributed office role from a pun on their name, creating a demonic hierarchy-themed archetype. ...

According to Declan Akaba, 'D/D/D' is short for 'Different Dimension Demon' (Difarento Dimenshon Dēmon). This refers to how the 'D/D/D"' monsters consists of monsters of all Extra Deck Summoning methods, with each Extra Deck Summoning method (Fusion, Synchro, and Xyz) originating from a different dimension in the anime.

This may all seem like needless detail for me to repeat. But check out the next piece of the puzzle.

The next thing you get when you look up "D.D.D." is a song by the Japanese pop singer Koda Kumi that came out on December 21, 2005. That's about 6 months after I visited London with my husband Brian and ran across the Temple of Mithras that became the subject of my novel *Genuflect*. I also visited the Cocteau mural at the Notre Dame de France during that same trip, and took pictures there.

Now here's where it gets totally freaky.

According to the artist herself, "D.D.D." stands for "Triple Diamond." When you watch the music video for the song, you see the crowns of three round brilliant diamonds projecting from the ceiling above the performers, acting as deck prisms, just like the diamond keystone in *Genuflect*. The gems are colored pink, yellow, and blue. They are taking the place of spotlights, as the lyrics of the song clearly state.

Can it get any more directly tied in with my research, my channeled messages, and the ostensibly fictional inventions I created for my novel?

What's more, the room that they are performing in for this music video appears to be an underground dungeon where effeminate, drugged-looking

young men in leather S&M outfits are reaching out desperately through the bars of iron prison stalls that line the walls. Others are being whipped. One is crucified on an X like Saint Andrew, or like somebody doing the "Sign of Mulier," and he truly looks like he's suffering. The whole video looks like a scene from the pit of Hell. At one point, the people on screen reach up towards the ceiling with flames dancing on their fingers.

This is amazing, of course, because of the connection to the imprisonment of Cain/Saturn and the other Titans underground, an opening to which I suspect is right there in London, beneath Michael Bloomberg's Temple of Mithras, as I indicated in *Genuflect*.

The lyrics are half in Japanese and half in English, so some of the meaning is lost on me. However, what I can read fits right in with everything I've said here. There can be no doubt that the song is a reference to something in Britain. Wikipedia states that, "For the cover sleeve of 'D.D.D.,' Kumi chose to represent the United Kingdom and its symbolism of Britannia."

The cover features the artist in a leather dominatrix outfit, with a feathered headdress somewhat resembling the helmet of a Roman centurion. This is Britannia. Figures wearing the same Roman helmet are seen in Cocteau's mural at Notre Dame de France, and worn by the goddess Diana (played by Brigitte Bardot) in Cocteau's film *Testament of Orpheus*. Such a helmet also features as a Mithraic ritual item in *Genuflect*, as it was the badge of the Mithraic grade of "Miles," the soldier, in the ancient Mithraic cult).

In *Genuflect* I actually mention the figure of Britannia, the female incarnation of the spirit of Britain, and also Britomart, the Celtic goddess after whom Britain is named. In fact, two of the characters in my story indulge in singing the patriotic song "Rule Britannia" in one of the scenes. But even more amazingly, a treasonous and subversive rendition of this song was performed by the punk rock star Amyl Nitrate in the Derek Jarman film *Jubilee*, in which she wears the headdress. The film is set in a post-apocalyptic future but, incredibly, opens with a scene of the archangel Uriel appearing before John Dee and Queen Elizabeth I to give them a vision of the how the British Empire will end. Perhaps significantly, Adam Ant is an actor in this film as well, and his stage name comes from "adamant," meaning "hard unbreakable," the etymological root of the word "diamond."

I honestly think that the song “D.D.D.” by Koda Kumi was somehow, in a cosmic way, inspired to be created so that I would find it years later, and use it as a clue to decode the message in the Cocteau mural. I doubt if the artist herself is aware of this. The black sun in the mural in London is implied by the black mirror on the wall behind the crucified man in the “D.D.D.” video. The fact that Britain is referenced on the cover of the album is a clue to look there for the meaning of the song. Let us now examine the lyrics, bit by bit.

Turn it, Turn it, Turn it up X 4

Hey minna! How are ya doin?
Heavy na Show time wo
Listen up baby this time wa tokubetsu

Tabun toka ~kamoshire nai
Nante kibun ja nakute ***3 minds are right!***

Count shidashitara tomara nai 3 mix
Atsukute Cool na ***Crazy Shit***
Daremo mitakoto no nai ***Show Time***
Many times I told you, but I say it again
I told you I’m gonna do the best I can
I know what I got to do to
make my dream come true

I think that these words were inspired by spirits, and a message specifically to me. They are trying to get me to understand a certain message, so that I can help them make their "dreams come true" (escape from Tartarus). Because I don't yet understand the message, they keep repeating it to me in different ways through "crazy shit" coincidences.

"Show time" and "game time" are both phrases that spirits have used during Ouija sessions when they really "get going" and coming through strong.

We don't need no tools to
make you feel higher (feel higher)

No "tools"? What a peculiar phrase. I suspect this refers to the "tools" of Masonry, each of which, as Albert Pike explained in the previously-quoted passage, represents another dimension of visual space. The lyrics are saying that you don't need any accessories to see reality from a "higher" perspective. You just need a dimensional shift in your perception.

Subete kono Naked body
Kara Fly out (Fly out)

[This is an instruction to “fly by night” by projecting your “naked” astral body out from your physical body, presumably in order to see the higher dimensional perspective.]

We don’t need no spotlight,
'cause we got the fire (got the fire)

This is the “fire,” the light that refracts out of the top of a cut diamond, which they are using as a spotlight from the deck prism diamonds in the ceiling in the song’s video. I wonder if the 8-pointed asterisk on Cocteau’s mural next to the “D.D.D.” was meant to indicate the scintillation of fire on the top of a diamond when viewed from above. The back of John Dee’s scrying mirror, kept in the British Museum, features a seven-pointed asterisk.

When the show begins
I be the girl you’ve never met

This is a reference to the fact that I’ve never spoken face-to-face with the spirits I’m talking to.

Mou dare nimo tomerare nai My time
Omou ga mama ni I just wanna dance
Dare nimo jama wa sase nai
I just do what I wanna do,
I do what I wanna do

In other words, “There is no law beyond do what thou wilt.”

Rise from Diamond chigau hikari no Fusion
Crazy ni yarasete

(Well work it!)

Cain and the other prisoners want to "rise from the diamond"—the prism that imprisons them. "No Fusion" refers to the fact that the Sun is not, as is commonly claimed, operating through nuclear fusion. Also, "fusion" is a way of "summoning monsters" in the game Yugioh.

Size wa triple x no feeling! Hand sign wa kore
We come in Triple Super High! na
(Three MICS!)

I'm not sure of the exact significance, but another version of this song, released with the artist "Soulhead," was titled "XXX.*"*

keep keep dope dope dope
(yippy yippy yi yai!)
deep deep more more more
(yippy yippy yi yo!)

yippy yippy yi yai yippy yi yo! X 2

Go! KUMI go go go!
(yippy yippy yi yai!)
Go! SOULHEAD go go go!
(yippy yippy yi yo!)

yippy yippy yi yai yippy yi yo! X 2

We don't need no tools to
make you feel higher (feel higher)
Subete kono Naked body
Kara Fly out (Fly out)

We don't need no spotlight,
'cause we got the fire (got the fire)
When the show begins
I be the girl you've never met
Its perfect temptation

Kono michi wo aruitekita no wa
Kitto kimi ni deau tame dattan da ne

1+2 be scandalous
3 come together be endless

This is an invitation for Heaven and Earth—Gaia and Ouranos—to come together once again and become an endless Mobius strip, cancelling out time and space.

Nobody can stoping this or step in this
'cause we are girl with the guarantee
Mochiron A or B nara A no hou
Yokubari na Girl nara touzen no koto
Hoshii mono wa dare ga nanto io uto hoshii no
Yes we wantem all
San-byaku-roku-juu do mozaiku nashi
Hadaka de 180 kaeru Brain of society
Bokashi nashi shikomi nashi Face to face
Miseteyaru ***Real game to the bunch of gamer***
Only we got the Key to the next stage

They, the spirits, have the "Secret Key of Solomon" to the higher dimension outside of the firmament, the "highest heaven."

Ichido kiitara Sure you gonna miss me
Nidome kara wa Youll be addicted
I be hear everybody say gimmisamo
Show ga hajimattara dare nimo tomerare nai no
I can't stop it

The dimensional shift being referred to here is the same one that is implied by the third, hidden pillar on the Masonic tracing boards. When I thought about this in relationship to John Dee, it led me to some amazing realizations. In Yugioh, "Triple D" refers to one demon who overpowers another by encompassing it from a higher dimension.

That is exactly how the "winner" prevails in the holy game of Ageio. Cain told us that you win the game by "surrounding the Agei on the Second Square" (the "Agei" being game tokens that somehow represent the transformative power of God). I think this implies the idea of prevailing against an enemy who has imprisoned you by escaping the prison and then building a larger prison around your enemy. In the case which I believe we are really talking about here—the game between God and the Devil over control of existence—the goal of those in Tartarus is to get out of there into our world (step 1), then get out of this world into a larger world (step two). (This is related to the mathematical problem of it being impossible to double a cube in three-dimensional space.)

But perhaps it is necessary to first build another structure around everything for them to reside in first. After all, the spirits have told us that there is nothing but "DEATH" outside of "the enclosure" of the heavenly firmament. It is the Abyss of chaos, both above and below us. The firmament is a bubble over Earth that keeps us in this reality, outside of which nothing is real.

So now let's think about Cocteau's three Ds, and the three Ds that King Bobogel implied with his speech "Dee Dee Dee," to John Dee and talking about the first initial of his last name as a delta—a triangle. Could this also be related to the idea of the third dimension in contrast to the second dimension? After all, John Dee was one of the early people involved in trying to plot a map of the Earth, normally drawn on two-dimensional paper at that time, onto a three-dimensional sphere.

Amazingly, the building that Notre Dame de France is housed in used to be the location of Robert Barker famous "panorama" display house. The panoramas used optical illusions to create the effect of walking through different cities of the world in the third dimension. It was the talk of London at the time, at the start of the nineteenth century. It has also, since the twentieth century, been situated just a few feet away from a strip of rare book stores, including Watkins Books, which specializes in the occult. So while making his mural there, Cocteau most likely would have had easy access to both the history of the building's use for panoramas, and the works of John Dee.

Dee also experimented in optical illusions. My research into the panoramas at Leicester led me to revisit the work of James Egan. This author and

researcher believes that John Dee built is the one who designed and commissioned a sixteenth-century tower in Newport, Rhode Island, as a *camera obscura*, for the purpose of observing the Sun, Moon and other heavenly bodies without having to stand in the cold outside to do it.

In his numerous books on John Dee, Egan argues that Dee designed London's original Globe Theatre as well, famous for its association with Shakespeare, utilizing the secrets of "squaring the circle." He shares many fascinating facts about the man—his activities, his interests, and his ideas that seem to fit right in with the concepts I've been covering here. Among them is the fact that Dee frequently encoded the name "IOD" into his works. It was a name for the deity, but also for himself. Which brings to my mind a startling question: Did Dee actually equate himself with God in some way?

I mentioned before my hare-brained idea that just seem ludicrous on the face of it, but, if one believes in the power of ceremonial magic, should be theoretically possible. I suggested that John Dee and his fellow proto-Masonic friends might have somehow actually created the "New World." Before it was "discovered," all of the governments of Europe were actively funding expeditions to try to fine an alternate route to China and India for trading purposes.

Perhaps along the way, someone who knows about magic discovered a way to *fold up the world* so that you could theoretically just dig a hole to China, and pop out the other side. I am imagining the operants working on a flat plane, encompassing only the countries included in the Masonic lodge floor plans that are supposed to represent the world "as it was known in Solomon's time. "In the process they may deliberately altered history, the clues to which were discovered recently with the work of Anatoly Fomenko.

I'm sure you've probably admitted the possibility that our reality could be a simulation, but you were assuming that we were talking about it being created by an advanced alien or future human civilization, right? You weren't thinking about sixteenth-century men creating it through practicing magic.

But just consider how Dee's Enochian tablets can be used to create representations of the physical world (which is actually one of the things

the angels told him to do with them.)[xv] They can also, like computers, be used to encode and store a great deal of information compactly. The explicit purpose of creating such models of the world for use in magic is to sympathetically change the world by changing the model you've built. The Enochian tablets, incredibly, when put together, fold up into a hypercube (see the work on Vincent Bridges for more on this).

Before he began channeling the Enochian system, Dee spent a good deal of time trying to understand a mysterious document called *The Book of Soyga*. (Notice that "Soyga" is almost another phonetic anagram of "Ageio.") Like the Enochian tablets, *Soyga* involves complicated tables of characters, which connect to form a 36 x 36 x 36 cube. (36, you'll recall, is the number of squares in the all-powerful "Second Square" of Ageio. As Lon Milo Duquette says in his book *Enochian Vision Magick*:

> *Like DNA, alphanumeric squares carry an unimaginably vast amount of information in a deceptively small package….*
>
> *The magical process of The Book of Soyga (shuffling and distilling immense numbers of letters and squares into smaller and smaller bits of concentrated information) would become the modus operandi by which the spirits would ultimately communicate the secrets of Enochian magick to Dee and Kelley. … In this way, the process is a metaphor of the mechanics of creation itself. As Carl Sagan said, 'If you wish to make an apple pie from scratch, you must first create the universe.' In this case, our apple pie is the manifest universe—the world as it presently exists—the world Dee and Kelley wished to understand and magically affect.*
>
> *This world is an end produce of a progression of cosmic events that physicists believe began with an immeasurably dense singularity (containing all the potential information that would eventually become the universe) that burst open and set into motion the phases of creation. The immensely packed assembly of thirty-six 36 x 36 alphanumeric squares found in the Book of Soyga is a crude but appropriate model for such a singularity. The intricate process of combining, shuffling, and distilling information-packed squares magically mimics the astronomical processes by which atoms and elements to stars and planets were formed in the creation cycle from seemingly chaotic units of a potential universe.*

This is *exactly, without metaphor*, what I think John Dee may have done, and why he felt entitled to refer to himself by the title IOD—something otherwise reserved for the creator deity.

What, then, of the idea, communicated by Uranus on the Ouija board, that our world is at risk being folded up into smaller and smaller pieces until it almost disappears? I will just share here a few paranoid personal observations.

About a week before the eclipse, my son, who is four years old, spontaneously announced to me that "they" were "boxing up the planet and folding up the board like a board game." I don't know what he meant by "they," and I've never talked to him about anything like this. So I took what he said as an omen. The Mithras and Uranus séance had already occurred, and I did think that this statement could somehow be related to the "folding up" effect that we had been warned about.

It was only when I began writing this essay two weeks ago that I discovered what the word "hod" in English means. The first definition is "A trough carried over the shoulder for transporting loads, as of bricks or mortar." The fourth definition is "A rectangular basket… traditionally used by clammers to carry their catch." Clams and oysters are common symbols of the body as a repository of the soul (symbolized by the pearl inside). This may be connected to the functional purpose of the Sun for those who control our world and harvest energy from our souls, since Mithras called the Sun "Eben Hod."

Ever since the eclipse I witnessed two months ago, I've noticed something strange with the chemtrailing that I've grown so used to over my skies here in the Portland, Oregon metro area. Whereas they used to make a flat grid over the entire sky, the lines of which would blur together to form a sun-obscuring haze that would last throughout the day, now they are forming a concave-curved dome net above the area.

I noticed this one day about a month ago, when the sky was completely full of these lines. Some of them even formed obvious magical sigils, such as an inverted pentagram that point down to directly above the restaurant where I was eating. The lines were so bizarre and voluminous that I and two other local people spontaneously contacted each other to ask if we'd all seen it. Ever since then, the concave dome net has appeared over my head almost

every day. The effect of this seems to be that the horizon drops off much closer than it used to. The sky looks like a small enclosed dome above me.

The effect seems to be partially created by forming smaller curved lines inside of the smaller ones. It frankly looks very much like something that appears at the end of John Dee's *Monas Hieroglyphica*. The author's explanation of the meaning of this image is quite cryptic. He wrote:

> *Finally, we will insert other things in an opportune place which, if they are conveniently understood, will produce fruits most abundantly.*
>
> *We now abruptly conclude.*
>
> *24 possible permutations.*
>
> *Of the Pythagorean quaternary*
>
> *The Pythagorean sum is 10.*
>
> *A complete addition of the parts yields 30.*
>
> *Take the same proportion which is shown in numbers when written in the natural order, after the first Monad, then from the first to the last make a continuous multiplication—that is to say, the first by the second, the product of these two by the third, and this product by the fourth, and so on until the last; the final product determines all the Metatheses possible, in respect of the proportion in space, and for the same reason in proportion to diverse objects as you wish.*
>
> *I tell thee, O King, this operation will be useful unto thee in many circumstances, whether in the study of Nature or in the affairs of the government of men; for it is that which I am accustomed to use with the greatest of pleasure in the Tziruph or Themura of the Hebrews.*
>
> *Of the artificial quaternary*
>
> *a continuous multiplication yields 12.*
>
> *a simple addition yields 8. (1, 7; 4, 3)*
>
> *the sum of a complete addition of the parts is—24, number which is the same in any possible transposition of the quaternary, and which designates the physical purity and highest quality of gold, (namely that) of 24 carat when one has it, by itself, above ground.*

> *I know that many other powerful numbers may be produced out of our Quaternary, by virtue of arithmetic and the power of numbers. Yet he who does not understand that a very great obscurity has by this method been illuminated by those numbers which I have drawn out which have nature and distinction amongst such a multitude, will not be able to estimate their meaning, which is obscure and not to the point.*

Speaking of these diagrams, and another one which followed, being of the "Horizon Aeternitatis" (the "eternal horizon"), Dee wrote:

> *It was because of the true effect of this that four illustrious men, friends of Philosophy, were upon an occasion together in the great work. One day they were astonished by a great miracle in this thing, and forthwith dedicated themselves from that day forward to sing praises to God and to preach the thrice Mighty because He had given them so much wisdom and power and so great an Empire over all other creatures.*

To me this sounds like Dee describing how he and a group of friends did the magical act of New World creation that I'm suggesting might have happened.

The other thing I have noticed since the eclipse is that the Sun looks way more white, rather than yellow, to me than it was before. I cited the claim earlier that the Sun puts out pure white light at midday. I certainly haven't noticed that before. But as for the rest of the day, it seems to me that the Sun is a big bigger, a bit brighter and a lot whiter than it was before. In fact, I almost never see even a hint of yellow in it anymore. Yet despite being brighter, it is not as hard to look at as it was before. Indeed, I have to keep myself from staring at it, because looking does not seem to hurt my eyes at all now.

So I sat up straight in my chair when I was going through my Waite-Rider tarot deck and noticed that the Fool is shown walking over a cliff with a perfectly white Sun shining behind him, with a yellow sky in the background. I looked, and while the Sun is seen in several of the other cards, it is only on the Fool that it is depicted as white. Of course, the Fool is shown being as oblivious to this as to everything else around him. Is this

a metaphor for us, and the fact that we never bother to look up to really "see the Sun"?

The increased brightness of the Sun brought to mind a cryptic phrase used in *The Chemical Wedding of Christian Rosenkreutz*, where John Dee's Monad symbol is reproduced. In the story, all of the alchemists called to work on the "Chemical Wedding" are given a golden fleece with a medal hanging from it, decorated with a symbol of "the sun and the moon in opposition." Underneath this, it says on the medal:

The light of the moon shall be as the light of the sun, and the light of the sun shall be seven times lighter than at present.

It seems as if the magicians who are control of the horizon today are proceeding with John Dee's plan. I do wonder where it will lead us.

Endnotes

[i] This is “splendor” in Sanskrit.

[ii] I wonder if this could possibly be related to the “Hibiru,” “Apiru,” or “Hapiri,” words used by ancient cultures like Egypt, Sumer and Akkad to denote the Hebrew people. I also wonder if this name is related to the Greek name for the Titan god Hyperion, father of the Sun god Helios. According to *Baldwin’s Prehistoric Nations*, the sons of Uranos helped him administrate a kingdom in the Mediterranean and the Atlantic Ocean. Their names were Chronos, Atlas, and Hyperion. The latter was the eldest, and heir to the throne. He succeeded his father, but then was ousted by his brothers, just like the story Cain told me on the Ouija board about the fall of Atlantis.

Hyperion might also be Abraham. Ignatius Donnelly reports that according to the Phoenicians, Chronos circumcised himself, and forced all his subjects to do the same, then sacrificed his son to Ouranos. This matches up with Abraham’s biography. He had himself, his thirteen-year-old son (Ishmael), and all of his subjects circumcised. Then he left that child for dead in the desert as a scapegoat, and later tried to sacrifice his other son, Isaac to his God.

[iii] Macrobius wrote that Capricorn was the “Gate of Men,” allowing passage for human souls from Earth to the upper realms. Cancer, meanwhile, was said to be the “Gate of the Gods.” There is further discussion on this later on in the essay.

[iv] In Latin, *erepe* is the second-person singular present active imperative of *erepo*, which means “to creep out or over” something. Other related words like *ereptio* (“a taking by force”) and *ereptor* (“one who takes away by force, a robber”) imply the same as the original meaning of “rape,” which is kidnapping or forcibly removing something or someone. Thus the term “rapture” is used for the End Times event where people are to be “taken away,” and “the Grim Reaper” for the Angel of Death who takes away all souls at their appointed time. I think the term was used by the spirit to imply the soul slipping out of its enclosure or “prison”—not only the prison of the body, but also by the firmament covering the Earth plane. The word “AR” in Sumerian meant “box” or “enclosure,” and most

specifically implied a “prison.” As L.A. Waddell has shown, the original Sumerian pictograph for this word (prior to the development of cuneiform) was an inverted pentagram which also meant “plough.”

I believe that this is connected to the ancient ritual magic practice of using pentagrams to imprison conjured spirits (the idea being that the connected, never-ending angles make escape impossible). I also think there is a connection with the underground imprisonment of Kronos, remembered as the ancient inventor of agriculture, and prayed to for harvest success as the patron of it. When one ploughed into the ground, it meant digging into the region where Kronos, who invented the plough, was being kept against his will but was still thought to be exerting power over crops and giving telepathic advice to farmers even as he slept.

The connection between the syllable “Ar” or “Er” and the idea of an enclosure or prison (to escape from which one must “slip out,” “sneak out” or “creep out”) is also found in Latin. Thus we have the word *ergastulum*, which means “a workhouse for debtors or slaves.” Etymologyonline.com claims that the origin of “Tartarus” is “unknown,” but I think we have a clue here.

Thus, considering the foregoing, it seems logical to seek a connection between the spirit’s use of the word EREPE and the Sator-Rotas Latin square from the Second Pentacle of Saturn in *The Key of Solomon*. This palindrome is written across a five-by-five grid: “SATOR-AREPO-TENET-OPERA-ROTAS.” Quite coincidentally, I chose to use it in my *Genuflect* story, at the scene of a ritual murder where a man was decapitated and hung from the ceiling, bent backwards in the position of the Zodiac Man. I also chose to give him the first name “Come,” not realizing at the time that this name actually means “Cosmos”!

The meaning of the message in the magic square is open for debate. *Sator* means “sewer,” in Latin, a term for Saturn. *Arepo* is a word for which no one is certain of the meaning, or even if it is supposed to have a meaning. I think it might be a term denoting that Saturn the sewer is the prisoner in an enclosure, an “AR.” A *tenet* in Latin is something that is “held” which is why “tenant” in English is a person who occupies a particular space. *Opera* is Latin for “work,” and *rotas* means “wheels.” So this magic square has often been translated “Arepo the ploughman works the wheel,” turning the barbarous word *arepo* into a proper name just for lack of anything better to

do with it in order to make the sentence intelligible. But I think it may be more related to the idea of an *ergastulum* where Saturn is imprisoned and forced to work doing something that keeps the wheels of the heavens turning and the crops growing. Perhaps just the acct of dreaming accomplishes this.

[v] He may have been on his way to listing off all the letters in the Sator-Rotas square. The word "REANPOE" contains 6 of the 8 unique letters in the square. The word "EREPE," mentioned earlier, might be related also, as well as the Latin *repono*, meaning "to bend back" or "to lay up in store," like the Zodiac Man bent backwards and hung by his feet and hands.

[vi] It also resembles the description in the song "American, the Beautiful" of the continental United States spanning "from sea to shining sea."

[vii] As the polar mountain was thought by the ancients to be the "pillar" holding up Heaven, we are now told that there is a "pole" centered there that provides Earth's magnetic field, without which many catastrophic things would happen, including the loss of our atmosphere, the slipping of Earth's crust, and the changing of Earth's orientation in regards to the stars —all of which are analogous to the sky falling from our perspective.

[viii] So what does it signify that, on the Ouija board that Brian Albert designed, there is a *fleur-de-lys* placed on both the upper-right and upper-left corners of the board (right over the places where the "openings" above the pillars are found)? Does that mean that the tops of *both* pillars are somehow in the "North," and that the windows of Heaven are to be found along the way? Also, what does it mean that the *fleur-de-lys* is on all four corners of the chess/Ageio board in the lower-right corner of our Ouija board, which is itself (I believe) representative of the physical plane of existence?

[x] According to Blavatsky, "Astronomically, the Atlantides have become the seven Pleiades (?)" (punctuation in original).

[xi] Philip K. Dick reported that the information he downloaded from the transcosmic entity that contacted him mentally came in the form of a ray pink of light that emerged from elsewhere and hit him in the brain.

[xii] This same concept might be symbolized in the Thoth deck also, wherein the Fool is depicted with only his head on the inside of the

“rainbow” hose coming from his heart, with the rest of his body on the outside. Thus he has his “head in the clouds, over the rainbow,” like many of the mystically-minded people whom society calls fools because they spend “too much time” thinking about the mysteries of existence.

[xiii] The connection between the Fool card in Crowley’s Thoth deck and figure of Uranus as the bent-backwards Zodiac man is made explicit when you see how the latter is depicted in Manly P. Hall’s *Secret Teachings of All Ages*. There he is shown in a sphere floating half-way between the firmament of Heaven and the realm above, directly beneath the divine throne, situated between the feet of a Jupiter-like depiction of God (indicated by the emergence of Minerva or Mete from his forehead). Notice that the Zodiac man’s arms, legs, and head, twisted back behind him, are upside-down, hanging down beneath the firmament, while his torso alone is inside the upper realm, pointed up at the throne. Now note that on the Fool card in the Thoth deck, we see the figure with his hands and feet curled out and around the “rainbow,” while his head is inside of it.

[xiv] Editorial advice: The best thing you can hope for, if you find yourself anywhere on these hell-paths, is to be able to scamper back home to Malkuth, where there’s wifi, food, and a hot shower, and you know you’re alive, or at least you have the feeling of it.

[xv] Dee’s angelic informants actually dictated to him all the correspondences between the Enochian tablets all of the “91 parts of the Earth named by Man.” These included many that Dee and Kelley had never heard of. This was not the first time angels had communicated such information to people, for Kelley recorded that “The Spirit Nalvage” told them:

Notwithstanding the Angel of the Lord appeared unto Ptolemie, and opened unto him the parts of the Earth: but some he was commanded to keep secret: and those are Northward under your Pole. But unto yon, the very true names of the World in her Creation are delivered.